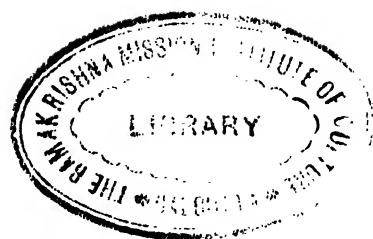


**113443**





# **Architecture of Manasara**





*Exclusively Distributed by*  
***Munshiram Manoharlal***  
***Publishers Pvt. Ltd.***  
54 RANI JHANSI ROAD,  
NEW DELHI-110055, INDIA.

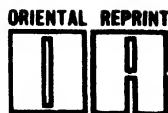
# Architecture of Manasara

Illustrations of Architectural and  
Sculptural Objects

With a Synopsis

by  
Prasanna Kumar Acharya

Manasara Series : Vol. V



---

*Oriental Books Reprint Corporation*  
54 Rani Jhansi Road, New Delhi-110055

115443  
1/20/84  
ACH  
20 9 81  
JAL  
//

ORIGINALLY PUBLISHED IN 1934  
BY OXFORD UNIVERSITY PRESS, LONDON

PUBLISHED BY ORIENTAL BOOKS REPRINT CORPORATION,  
54 RANI JHANSI ROAD, NEW DELHI 110055 AND  
PRINTED BY GAYATRI OFFSET PRESS, A-76 DAYANAND  
COLONY, LAJPAT NAGAR, NEW DELHI 110024

“What the learned world demand of us in India is to be quite certain of our data, to place the monumental record before them exactly as it now exists, and to interpret it faithfully and literally.”



# ILLUSTRATIONS OF ARCHITECTURAL AND SCULPTURAL OBJECTS

## CHAPTER VI GNOMONS AND PEGS

Plate no.	Figure	Description
I	Gnomons	Varying in accordance with the variation of light shadow in different months.
II	Fig. 1	General method of finding cardinal points (for orientation of buildings).
	Fig. 2	Alternative method of finding cardinal points
	Fig. 3	Method of fixing foundation pegs.

## CHAPTER VII SITE PLANS OF THIRTY-TWO VARIETIES

Plate no.	Figure	Description
III	First variety	Sakala plan of 1 plot.
	Second variety	Pechaka plan of 4 plots.
	Third variety	Piṭha plan of 9 plots.
IV	Fourth variety	Mahāpiṭha plan of 16 plots.
	Fig. 1A	Same, arranged differently.
V	Fifth variety	Upapiṭha plan of 25 plots.
VI	Sixth variety	Ugrapiṭha plan of 36 plots.
VII	Seventh variety	Sthanḍila plan of 49 plots
VIII	Eighth variety	Chandita plan of 64 plots, square.
IX	Eighth variety	Same, circular.
X	Ninth variety	Parama-śāyika plan of 81 plots, square
XI	Ninth variety	Same, circular.
XII	Ninth variety	Same, triangular.
XIII	Tenth variety	Āsana plan of 100 plots, square.
XIV	Tenth variety	Same, circular.

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Eleventh variety	Sthāniya plan of 121 plots
	Twelfth variety	Deśya plan of 144 plots.
	Thirteenth variety	Ubhaya-chaṇḍita plan of 169 plots.
	Fourteenth variety	Bhadra plan of 196 plots.
	Fifteenth variety	Mahāsana plan of 225 plots.
	Sixteenth variety	Padma-garbha plan of 256 plots.
	Seventeenth variety	Triyuta plan of 289 plots.
	Eighteenth variety	Karṇāśṭaka plan of 324 plots.
	Nineteenth variety	Gaṇita plan of 369 plots.
	Twentieth variety	Sūrya-viśālaka plan of 400 plots.
	Twenty-first variety	Susamhita plan of 441 plots.
	Twenty-second variety	Supratikānta plan of 484 plots.
	Twenty-third variety	Viśālaka plan of 529 plots.
	Twenty-fourth variety	Vipra-garbha plan of 576 plots.
	Twenty-fifth variety	Viveśa plan of 625 plots.
	Twenty-sixth variety	Vipula-bhoga plan of 676 plots.
	Twenty-seventh variety	Viprakānta plan of 729 plots.
	Twenty-eighth variety	Viśālāksha plan of 784 plots.
	Twenty-ninth variety	Vipra-bhakti plan of 841 plots.
	Thirtieth variety	Viśveśa-sāra plan of 900 plots.
	Thirty-first variety	Īśvarakānta plan of 961 plots.
	Thirty-second variety	Chandrakānta plan of 1024 plots.

## CHAPTER IX

## VILLAGE SCHEMES OF EIGHT TYPES

Plate no.	Figure	Description
XV	First type	Lay-out plan of Daṇḍaka village.
XVI	Second type	Ditto of Sarvatobhadra village
XVII	Third type	Ditto of Nandyāvarta village.
XVIII	Fourth type	Ditto of Padmaka village.
XIX	Fifth type	Ditto of Svastika village.
XX	Sixth type	Ditto of Prastara village.
XXI	Seventh type	Ditto of Kārmuka village.
XXII	Eighth type	Ditto of Chaturmukha village.

## CHAPTER X

TOWN-PLANS OF EIGHT TYPES AND FORTS AND FORTRESSES  
OF FIFTEEN TYPES

Plate no.	Figure	Description
XXIII	First type	Lay-out plan of Rājadhāniya city.
XXIV	Fifth type	Left side figure—General outline of Kharvaṭa town.
	Sixth type	Right side top figure—General outline of Kheṭa town.
	Seventh type	Right-side bottom figure—General outline of Kubjaka town.
		<i>Not illustrated</i>
	Second type	Nagara—City without King's palace.
	Third type	Pura—Ordinary residential town.
	Fourth type	Nagarī—City of certain type.
	Eighth type	Pattana—Commercial port on sea-side.
XXV	Eleventh type	Left-side top figure—Jala-durga (water-fort).
	Fourth type	Left-side bottom figure, Dronaka—A fortress or fortified commercial town.
	First type	Right-side top figure, Śibira—Encampment.
		Right-side bottom figure—Details of Fort-gates.
		<i>Not illustrated</i>
	Second type	Vāhinī-mukha.
	Third type	Sthāniya.
	Fifth type	Saṁviddha.
	Sixth type	Kolaka.
	Seventh type	Nigama.
	Eighth type	Skandhāvāra.
	Ninth type	Giri-durga—Mountain fort.
	First variety	Fort on the top of a mountain.
	Second variety	Fort in the valley of a mountain.
	Third variety	Fort on the mountain-slope.
	Tenth type	Vana-durga—Forest fort.
	Twelfth type	Paṅka-durga—Marsh (or clay) fort.
	Thirteenth type	Ratha-durga—Chariot fort.
	Fourteenth type	Deva-durga—Divine fort.
	Fifteenth type	Miśra-durga—Mixed fort.



## CHAPTER XII

### FOUNDATIONS AND BRICKS

Plate no.	Figure	Description
XXVI	Foundation	Left-side middle figure—Suggested section of foundation.
	Bricks	Right-side top figure—Intermediate size bricks.
	Ditto	Right-side middle figure—Small size bricks.
	Ditto	Ditto Large size bricks.

## CHAPTER XIII

### PEDESTALS OF COLUMNS OF THREE CLASSES COMPRISING TWELVE TYPES AND PROFILES OF MOULDINGS OF SOME FIFTY VARIETIES

Plate no.	Figure	Description
XXVII	Fig. 1	<b>MOULDINGS</b> Vājana. Prativājana, Ratna-paṭṭa. Nimna, Splay. Vajra-paṭṭa. Subsidiary mouldings based on Vājana types Classic fillets Fig. 2 Padma, cyma recta and cyma reversa. Fig. 3 Karna or cavetto. Fig. 4 Kumuda or torus. Fig. 5 Antarita or scotia. Fig. 6 Gopāna or ovolo. Fig. 7 Prati and Pratimukha. Fig. 8 Kapota or bird's beak. Fig. 9 Kumbha and Dhārā-kumbha.

*Not illustrated separately but employed*

First type	Abja, Ambuja, or Saroruha—cyma.
Second type	Antara, Antarāla or Antarika—fillet.
Third type	Āṅghri—a pillar-like moulding.
Fourth type	Aṁśu—a moulding between cyma and corona
Fifth type	Argala—a bolt-like moulding.
Sixth type	Ādhāra—a flat moulding used as a support.

Plate no.	Figure	Description
	Seventh type	Āliṅga—a fillet with greater projection.
	Eighth type	Āsana—a seat-like moulding.
	Ninth type	Bhadra—a portico-like moulding.
	Tenth type	Bodhikā—a corbel-like moulding.
	Eleventh type	Dala—a petal-like moulding.
	Twelfth type	Gala, Grīva, Kapṭha or Kandhara—dado.
	Thirteenth type	Ghaṭa—a pot-like moulding.
	Fourteenth type	Gopānaka—ovolo or corona.
	Fifteenth type	Hāra—a bead-like moulding.
	Sixteenth type	Janman—a plinth-like moulding.
	Seventeenth type	Kampa or Kampana—fillet.
	Eighteenth type	Kumuda—torus or astragal.
	Nineteenth type	Kendra—a point-like moulding.
	Twentieth type	Kahepana—a projecting fillet.
	Twenty-first type	Muṣṭi-bandha—a fist-like moulding.
	Twenty-second type	Mūla—a root-like moulding.
	Twenty-third type	Mṛipāla or Mṛipālīkā—a stalk-like moulding.
	Twenty-fourth type	Nāṭaka—a theatre-like moulding.
	Twenty-fifth type	Nāsi, Nāsi or Nāsikā—a vestibule-like moulding.
	Twenty-sixth type	Paṭṭa or Paṭṭikā—fillet.
	Twenty-seventh type	Pratika—a crescent moulding.
	Twenty-eighth type	Prati-vaktra—a face-like moulding.
	Twenty-ninth type	Prati-vājana—a concave moulding like the cavetto.
	Thirtieth type	Prati-bandha—a band-like moulding.
	Thirty-first type	Pratima—an image-like moulding of the base
	Thirty-second type	Pāduka—a foot-like moulding.
	Thirty-third type	Prastara—corona.
	Thirty-fourth type	Phalakā—abacus.
	Thirty-fifth type	Ratna-kampa—a jewel-fillet.
	Thirty-sixth type	Ratna-vapra—a jewel-cavetto.
	Thirty-seventh type	Tāṭikā—tenia.
	Thirty-eighth type	Tuṅga—a vault-like moulding.
	Thirty-ninth type	Uttara—a corona or upper fillet.
	Fortieth type	Upāna—a rectangular plinth-like moulding.
	Forty-first type	Vapra or vapraḥ—cavetto.
	Forty-second type	Valabha or valabhi—a thatch-like moulding

Plate no.	Figure	Description
		<i>Compound mouldings</i>
	Forty-third type	Kampa-karpa—a fillet-ear.
	Forty-fourth type	Karna-padma—an ear-cyma.
	Forty-fifth type	Khudra-kampa—a small fillet.
	Forty-sixth type	Kshudra-padma or Kshudrāmbuja—a small cyma.
	Forty-seventh type	Mahāmbuja—a large cyma.
	Forty-eighth type	Padma-kampa—a cyma-fillet.
	Forty-ninth type	Ratna-kampa—a jewel-fillet.
	Fiftieth type	Ratna-paṭṭa—a jewel-fillet.
	Fifty-first type	Vajra-paṭṭa—a club-fillet.
		<b>PEDESTALS</b>
XXVIII	First type	Vedibhadra class of Pedestals, of 24 parts.
	Second type	Ditto of 12 parts.
	Third type	Ditto of 18 parts.
	Fourth type	Ditto of 12 parts.
XIX	First type	Pratibhadra class of Pedestals, of 26 parts.
	Second type	Ditto of 32 parts.
	Third type	Ditto of 33 parts.
	Fourth type	Ditto of 36 parts.
XXX	First type	Manchabhadra class of Pedestals, of 30 parts.
	Second type	Ditto of 31 parts.
	Third type	Ditto of 33 parts.
	Fourth type	Ditto of 34 parts.

## CHAPTER XIV

### BASES OF COLUMNS OF EIGHTEEN CLASSES COMPRISING SIXTY-FOUR TYPES

Plate no.	Figure	Description
XXXI	First type	Pāda-bandha class, of 24 parts.
	Second type	Ditto of 29 parts.
	Third type	Ditto of 27 parts.
	Fourth type	Ditto of 28 parts.
XXXII	First type	Uruga-bandha class, of 18 parts.
	Second type	Ditto of 20 parts.
	Third type	Ditto of 22 parts.
	Fourth type	Ditto of 24 parts.

Plate no.	Figure	Description
XXXIII	First type	Pratikrama class, of 21 parts.
	Second type	Ditto of 22 parts.
	Third type	Ditto of 23 parts.
	Fourth type	Ditto of 24 parts.
XXXIV	First type	Kumuda-bandha class, of 27 parts.
	Second type	Ditto of 27 parts.
	Third type	Ditto of 29 parts.
	Fourth type	Ditto of 29 parts.
XXXV	Fifth class	Vapra-bandha base, of 31 parts.
	First type	Puspa-pushkala class, of 32 parts.
	Second type	Ditto of 32 parts.
	Third type	Ditto of 32 parts.
XXXVI	Fourth type	Ditto of 32 parts.
	Seventh class	Vapra-bandha base, of 19 parts.
	First type	Śribhoga class, of 25 parts.
	Second type	Ditto of 27 parts.
XXXVII	First type	Śribandha class, of 28 parts.
	Second type	Ditto of 28 parts.
	Third type	Ditto of 28 parts.
	Fourth type	Ditto of 26 parts.
XXXVIII	First type	Mañcha-bandha class, of 26 parts.
	Second type	Ditto of 26 parts.
	Third type	Ditto of 26 parts.
	Fourth type	Ditto of 26 parts.
XXXIX	First type	Śreni-bandha class, of 18 parts.
	Second type	Ditto of 22 parts.
	Third type	Ditto of 23 parts.
	Fourth type	Ditto of 24 parts.
XL	First type	Padma-bandha class, of 20 parts.
	Second type	Ditto of 22 parts.
	Third type	Ditto of 22 parts.
	Fourth type	Ditto of 19 parts.
XLI	First type	Kumbha-bandha class, of 22 parts.
	Second type	Ditto of 21 parts.
	Third type	Ditto of 24 parts.
	Fourth type	Ditto of 24 parts.
	Fifth type	Ditto of 25 parts.

Plate no.	Figure	Description	
<b>XLII</b>	Fourteenth class	Ratna-bandha base,	of 26 parts.
	Fifteenth class	Paṭṭa-bandha base,	of 20 parts.
	Sixteenth class	Śrīkānta base,	of 38 parts.
	Seventeenth class	Kampa-bandha base,	of 36 parts.
<b>XLIII</b>	First type	Kukshi-bandha class,	of 18 parts.
	Second type	Ditto	of 19 parts.
	Third type	Ditto	of 27 parts.
	Fourth type	Ditto	of 26 parts.
	Fifth type	Ditto	of 24 parts.

## CHAPTER XV

## COLUMNS OF FIVE ORDERS OF SEVERAL GROUPS

Plate no.	Figure	Description
<b>XLIV</b>	First group	Chitra-kapṭha class, similar to Roman Doric in proportion; Whole order of 6 parts comprising: Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter $\frac{1}{4}$ th height or $\frac{1}{2}$ part.
	First and third orders	Brahma-kānta of square plan and Rudrakānta of circular or sixteen-sided plan.
	Second order	Vishnu-kānta of octagonal plan.
	Fifth order	Skanda-kānta of hexagonal plan.
	Fourth order	Śiva-kānta of pentagonal plan.
<b>XLV</b>	Second group	Padma-kānta class, similar to Ionic order in proportion;
	Third group	Chitra-skambha class, similar to Corinthian order in proportion; Whole order of 6 parts comprising: Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter of Padma-kānta $\frac{1}{4}$ th height. Diameter of Chitra-skambha $\frac{1}{4}$ th height.

Plate no.	Figure	Description	
XLV	First and third orders	Brahma-kānta of square plan and Rudrakānta of circular or sixteen-sided plan.	
	Second order	Vishṇu-kānta of octagonal plan.	
	Fifth order	Skanda-kānta of hexagonal plan.	
	Fourth order	Śiva-kānta of pentagonal plan.	
	Fifth order	Chitra-skambha of square, circular, sixteen sided, octagonal, hexagonal, or pentagonal plan.	
XLVI	Fourth group	Pālikā-stambha class. Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter $\frac{1}{12}$ th height.	
	First and third orders	Brahma-kānta of square plan and Rudra-kānta of circular or sixteen-sided plan.	
	Second order	Vishṇu-kānta of octagonal plan.	
	Fifth order	Skanda-kānta of hexagonal plan.	
	Fourth order	Śiva-kānta of pentagonal plan.	
	XLVII	Fifth group	Kumbha-stambha class;
		Sixth group	Koshtha-stambha class, similar to Grecian Anta; Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter of both $\frac{1}{12}$ th height.
		First and third orders	Brahma-kānta of square plan and Rudra-kānta of circular or sixteen-sided plan.
		Second order	Vishṇu-kānta of octagonal plan.
		Fifth order	Skanda kānta of hexagonal plan.
	Fourth order	Śiva-kānta of pentagonal plan.	
	Fig. 5	Koshtha-stambha pilaster.	

Plate no.	Figure	Description
<b>XLVIII</b>	<b>Seventh group</b>	Five other orders from Agamas without pedestal and entablature; Whole order of 4 parts comprising : Base 1 part. Shaft 2 parts. Capital 1 part. Diameter $\frac{1}{4}$ th height.
	First and fourth orders	Śrikara of circular plan and Priya-darsana of square plan.
	Third order	Saumukhya of octagonal plan.
	Second order	Chandra-kānta of sixteen-sided plan.
	Fifth order	Subhāmkari of square, octagonal or mixed plan.
<b>XLIX</b>	<b>Eighth group</b>	Five other orders from Purāṇas and Bṛihat-saṁhitā; Whole order of $10\frac{1}{2}$ parts comprising : Pedestal 1 part. Base 1 part. Shaft 6 parts. Capital 1 part. Entablature $1\frac{1}{2}$ parts.
	First and fifth orders	Ruchaka of square plan and Vṛitta of circular plan.
	Second order	Vajra of octagonal plan, similar to Tuskan order in proportion.
	Third order	Dvi-vajra of sixteen sided plan.
	Fourth order	Pralinaka of thirty-two-sided plan.

## CHAPTER XVI

## ENTABLATURES OF EIGHT TYPES AND ROOFS OF FIVE TYPES

Plate no.	Figure	Description
<b>L</b>		<b>ENTABLATURES</b>
	First type	of 27 parts.
	Second type	of $34\frac{1}{2}$ parts.
	Third type	of $36\frac{1}{2}$ parts.
	Fourth type	of $30\frac{1}{2}$ parts.
	Fifth type	of $30\frac{1}{2}$ parts.
	Sixth type	of 29 parts.
	Eighth type	of 34 parts.

Plate no	Figure	Description
		<i>Not illustrated</i>
	Seventh type	of 26 parts. Roofs
	First type	Flat roof of quadrangular and other shapes.
	Second type	Pent roof of various shapes.
	Third type	Spherical roof of various shapes.
	Fourth type	Oval roof of various shapes.
	Fifth type	Round roof of various shapes.

## CHAPTER XVII

### JOINERY OF EIGHTEEN TYPES

Plate no.	Figure	Description
L1	First type	Joint between horizontal and vertical pieces on the middle of the latter.
	Second type	Nandyāvarta order.
	Third type	Sarvatobhadra order.
	Fourth type	Svastika order.
	Fifth type	Malla-bandha (A) or Nalyed joint.
	Sixth type	Malla-bandha (B) or Scarfed joint.
	Seventh type	Mahāvṛitta joint of Mesha-yuddha type.
	Eighth type	Mesha-yuddha or Mortise and Tenon joint.
	Ninth type	Śūkara-ghrāṇa joint.
	Tenth type	Joints in frieze.
		<i>Not illustrated</i>
	Eleventh type	Malla-bandha joint between two pieces of wood looking like two wrestlers wrestling against each other.
	Twelfth type	Brahma-rāja joint between three and four pieces of wood having four heads like the four-headed deity Brahmā.
	Thirteenth type	Veṇu-parva joint between five pieces of bamboos.
	Fourteenth type	Pūga-parva joint between six pieces of wood like areca or betel-nut joints.



Plate no.	Figure	Description
	Fifteenth type	Deva-sandhi joint between seven pieces of wood.
	Sixteenth type	Ṛishi-sandhi joint between eight pieces of wood.
	Seventeenth type	Ishu-parva joint between nine pieces of wood looking arrow-shaped.
	Eighteenth type	Danḍika joint between ten or more pieces of wood.

## CHAPTER XVIII

### GENERAL FEATURES OF EDIFICES

#### *Not illustrated but employed*

Plate no.	Figures	Description
	Porches	Several varieties.
	Domes	Several varieties.
	Dome-nails	Several varieties.
	Three main styles	Nāgara, Vesara, Drāvida : depending on the shape of upper portions.
	Three groups	Śuddha, Miśra, Saṁkīrṇa : depending on materials.
	Four classes	Jāti, Chhanda, Vikalpa, Ābhāsa : depending on units of measurement.
	Three postures	Sthānaka, Asāna, Śayana : depending on postures of images in case of temples.
	Three standards	Saṁhita, Asaṁhita, Apasaṁhita : depending on height, breadth, or length as the regulator of the whole structure.
	Three sexes	Puṁlīṅga or masculine, Strīlīṅga or feminine, Napuṁsaaka or neuter : depending on equiangular or rectangular shape, but in case of temples on the sexes of the deities in addition to shapes.
	Five shapes	Square, octagonal, oval, round, circular.
	Three sizes	Large, intermediate, small.

## CHAPTER XIX

## SINGLE STOREY BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LII	First type	Vaijayantika, of small proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LIII	First type	Typical plan.
LIV	Second type	Bhoga, of small proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth
LV	Third type	Śriviśāla, of intermediate proportion, used both as temples and dwelling houses with slight alteration. Elevation towards the breadth.
LVI	Eighth type	Kesara, of large proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LVII	Eighth type	Cross-section.
		<i>Not illustrated</i>
	Fourth type	Svasti-bandha, used both as temples and dwelling-houses.
	Fifth type	Śrikara, used both as temples and dwelling-houses.
	Sixth type	Hasti-prishṭha, used both as temples and dwelling-houses.
	Seventh type	Skanda-tāra, used both as temples and dwelling houses.

## CHAPTER XX

## TWO-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LVIII	First type	Srikara, of small size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LIX	First type	Of intermediate size, elevation towards the breadth.

Plate no.	Figure	Description
LX	First type	Typical plan based on intermediate size.
LXI	First type	Large size, elevation towards the breadth.
LXII	First type	Cross-section based on large size.
		<i>Not illustrated</i>
	Second type	Vijaya, used both as temples and dwelling-houses.
	Third type	Siddha, used both as temples and dwelling-houses.
	Fourth type	Paushtika, used both as temples and dwelling-houses.
	Fifth type	Kūnti, used both as temples and dwelling-houses.
	Sixth type	Prabhūta, used both as temples and dwelling-houses.
	Seventh type	Svastika, used both as temples and dwelling-houses.
	Eighth type	Pushkala, used both as temples and dwelling-houses.

## CHAPTER XXI

### THREE-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXIII	Third type	Sukhālaya, of small size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXIV	Eighth type	Kailāsa, of intermediate size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXV	Second type	Āsana, of large size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXVI	Second type	Cross-section based on large size.
LXVII	Second type	Typical plan (ground floor) based on large size.

Plate no.	Figure	Description
		<i>Not illustrated</i>
	First type	Śrīkara, used both as temples and dwelling-houses.
	Fourth type	Kesara, used both as temples and dwelling-houses.
	Fifth type	Kamalāṅga, used both as temples and dwelling-houses.
	Sixth type	Brahmakānta, used both as temples and dwelling-houses.
	Seventh type	Merukānta, used both as temples and dwelling-houses.

## CHAPTER XXII

## FOUR-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXVIII	First type	Vishṇu-kānta, of small size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXIX	Fourth type	Rudra-kānta, of intermediate size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXX	Fourth type	Cross-section, based on intermediate size.
LXXI	Fourth type	Typical plan (ground floor), based on intermediate size.
LXXII	Second type	Chaturmukha, of large size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
		<i>Not illustrated</i>
	Third type	Sadāśiva, used both as temples and dwelling-houses.
	Fifth type	Īśvara-kānta, used both as temples and dwelling-houses.
	Sixth type	Mañcha-kānta, used both as temples and dwelling-houses.
	Seventh type	Ādi-kānta, used both as temples and dwelling-houses.
	Eighth type	Indra-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIII

## FIVE-STOREYED BUILDINGS OF NINE TYPES

Plate no.	Figure	Description
LXXIII	First type	Airāvata, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXIV	First type	Cross-section.
LXXV	First type	Typical plan (ground floor). <i>Not illustrated</i>
	Second type	Bhūta-kānta, used both as temples and dwelling-houses.
	Third type	Viśva-kānta, used both as temples and dwelling-houses.
	Fourth type	Mūrti-kānta, used both as temples and dwelling-houses.
	Fifth type	Gṛiha-kānta, used both as temples and dwelling-houses.
	Sixth type	Mahā-kānta, used both as temples and dwelling-houses.
	Seventh type	Kalyāṇa, used both as temples and dwelling-houses.
	Eighth type	Yajña-kānta, used both as temples and dwelling-houses.
	Ninth type	Brahma-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIV

## SIX-STOREYED BUILDINGS OF THIRTEEN TYPES

Plate no.	Figure	Description
LXXVI	First type	Padma-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXVII	First type	Cross-section.
LXXVIII	First type	Typical plan (ground floor).

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Second type	Kāntāra, used both as temples and dwelling-houses.
	Third type	Sundara, used both as temples and dwelling-houses.
	Fourth type	Upakānta, used both as temples and dwelling-houses.
	Fifth type	Kamalāksha, used both as temples and dwelling-houses.
	Sixth type	Ratna kānta, used both as temples and dwelling-houses.
	Seventh type	Vipulānka, used both as temples and dwelling-houses.
	Eighth type	Jyotishkānta, used both as temples and dwelling-houses.
	Ninth type	Saroruha, used both as temples and dwelling-houses.
	Tenth type	Vipulākritika, used both as temples and dwelling-houses.
	Eleventh type	Svasti-kānta, used both as temples and dwelling-houses.
	Twelfth type	Nandāvarta, used both as temples and dwelling-houses.
	Thirteenth type	Iksbu-kānta, used both as temples and dwelling-houses.

## CHAPTER XXV

## SEVEN-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXXIX	First type	Puṇḍarīka, used both as temples and dwelling-houses with slight alteration.
LXXX	First type	Cross-section.
LXXXI	First type	Typical plan (ground floor).

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Second type	Śrikānta, used both as temples and dwelling-houses.
	Third type	Śribhoga, used both as temples and dwelling-houses.
	Fourth type	Dhāraṇa, used both as temples and dwelling-houses.
	Fifth type	Pañjara, used both as temples and dwelling-houses.
	Sixth type	Āśramāgāra, used both as temples and dwelling-houses.
	Seventh type	Harmya-kānta, used both as temples and dwelling-houses.
	Eighth type	Hima-kānta, used both as temples and dwelling-houses.

## CHAPTER XXVI

## EIGHT-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXXXII	First type	Bhū-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXXIII	First type	Cross-section.
LXXXIV	First type	Plans in general :
	Fig. 1	With 17 parts
	Fig. 2	With 18 parts
	Fig. 3	With 21 parts, of the intermediate size of Svarga-kānta.
	Fig. 4	With 22 parts, of the large size of Mahā-kānta.
		<i>Not fully illustrated</i>
	Second type	Bhūpa-kānta, used both as temples and dwelling-houses.
	Third type	Svarga-kānta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Fourth type	Mahā-kānta, used both as temples and dwelling-houses.
	Fifth type	Jana-kānta, used both as temples and dwelling-houses.
	Sixth type	Tapas-kānta, used both as temples and dwelling-houses.
	Seventh type	Satya-kānta, used both as temples and dwelling-houses.
	Eighth type	Deva-kānta, used both as temples and dwelling-houses.

## CHAPTER XXVII

## NINE-STOREYED BUILDINGS OF SEVEN TYPES

Plate no.	Figure	Description
LXXXV	First type	Saura-kānta, used both as temples and dwelling-houses. Elevation towards the breadth.
LXXXVI	First type	Cross-section.
LXXXVII	First type	Plans in general :
	Fig. 1	With 20 parts, of small size of Saura-kānta.
	Fig. 2	With 27 parts, of large size of Viśva-kānta.
	Fig. 3	With 24 parts, of intermediate size of Vivṛita.
		<i>Not fully illustrated</i>
	Second type	Raurava, used both as temples and dwelling-houses.
	Third type	Chapṛita, used both as temples and dwelling-houses.
	Fourth type	Bhūṣaṇa, used both as temples and dwelling-houses.
	Fifth type	Vivṛita, used both as temples and dwelling-houses.
	Sixth type	Suprati-kānta, used both as temples and dwelling-houses.
	Seventh type	Viśva-kānta, used both as temples and dwelling-houses.



## CHAPTER XXVIII

## TEN-STOREYED BUILDINGS OF SIX TYPES

Plate no.	Figure	Description
LXXXVIII	First type	Bhū-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXXIX	First type	Cross-section.
XC	First type	Plans in general. <i>Not illustrated</i>
	Second type	Chandra-kānta, used both as temples and dwelling-houses.
	Third type	Bhavana-kānta, used both as temples and dwelling-houses.
	Fourth type	Antariksha-kānta, used both as temples and dwelling-houses.
	Fifth type	Megha-kānta, used both as temples and dwelling-houses. 113 143
	Sixth type	Abja-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIX

## ELEVEN-STOREYED BUILDINGS OF SIX TYPES

Plate no.	Figure	Description
XCI	First type	Śambhu-kānta, used both as temples and dwelling-houses with slight alteration.
XCII	First type	Cross-section.
XCIII	Fig. 1	Small size plan, of 19 parts of Śambhu-kānta.
XXIII	Fig. 2	Intermediate size plan, of 21 parts, of Vajra-kānta.
XXIII	Fig. 3	Large size plan, of 30 parts, of Chakra-kānta. <i>Not fully illustrated</i>
	Second type	Īśa-kānta, used both as temples and dwelling-houses.
	Third type	Chakra-kānta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Fourth type	Yama kânta, used both as temples and dwelling-houses.
	Fifth type	Vajra-kânta, used both as temples and dwelling-houses.
	Sixth type	Akra-kânta, used both as temples and dwelling-houses.

### CHAPTER XXX TWELVE-STOREYED BUILDINGS OF TEN TYPES AND STEPS AND STAIRCASES OF VARIOUS KINDS

Plate no	Figure	Description
XCIV	First type	Pañchâla, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
XCV	First type	Cross-section.
XCVI	First type	Plans in general :
	Fig. 1	Small size, of 28 parts, of Pañchâla and Drâviḍa.
XCVI	Fig. 2	Intermediate size, of 31 parts, of Virâṭa-kânta.
XCVII	Fig. 1	Intermediate size, of 33 parts, of Madhya-kânta.
	Fig. 2	Intermediate size, of 34 parts, of Kerala-kânta.
XCVIII	Fig. 1	Intermediate size, of 33 parts, of Kālinga-kânta.
	Fig 2	Intermediate size, of 34 parts, of Vamśaka-kânta.
		<i>Not fully illustrated</i>
	Second type	Drâviḍa, used both as temples and dwelling-houses.
	Third type	Madhya-kânta, used both as temples and dwelling-houses.
	Fourth type	Kālinga-kânta, used both as temples and dwelling-houses.
	Fifth type	Virâṭa-kânta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Sixth type	Kerala-kānta, used both as temples and dwelling-houses.
	Seventh type	Vaṁśāka-kānta, used both as temples and dwelling-houses.
	Eighth type	Māgadha-kānta, used both as temples and dwelling-houses.
	Ninth type	Janaka-kānta, used both as temples and dwelling-houses.
	Tenth type	Sphūṛjaka (? Gurjaraka), used both as temples and dwelling-houses.

### STEPS AND STAIRCASES

XCIX	Figs. 1 and 2	Plans showing various positions of steps and staircases (fixed).
	Fig. 3	Side elevation.
	Figs. 4 and 5	Plans showing possible positions of movable staircases.
	Fig. 6	Section.

### CHAPTER XXXI

#### COURTS OF FOUR CLASSES OF EDIFICES, EACH COMPRISING FIVE TO SEVEN VARIETIES, FOR OFFERINGS, FAMILY MEMBERS, BEAUTY, AND DEFENCE

Plate no.	Figure	Description
C	First type	For Jāti class of buildings, comprising five courts called Antarmaṇḍala, Antahārā, Madhyahārā, Prākāra, and Mahāmaryādā respectively.
	Second type	For Chhanda class of buildings, comprising five courts of the five epithets.
	<i>Not illustrated</i>	
	Third type	For Vikalpa class of buildings, comprising five courts of the five epithets.
	Fourth type	For Ābhāsa class of buildings, comprising five courts of the five epithets.

*N. B.*—Beyond the fifth court there may be for defence the sixth and seventh varieties also (vide Translation, page 293).

## CHAPTER XXXII

SHRINES OF ATTENDANT DEITIES IN VISHNU, BUDDHA, JAIN  
AND OTHER TEMPLES

Plate no.	Figure	Description
CI	Shrines	Of Vishnu temple, comprising groups of eight, sixteen, and thirty-two deities. <i>Not illustrated</i>
	Shrines	Of Buddha temple.
	Shrines	Of Jain temple.
	Shrines	Of Śiva and other temples.

## CHAPTER XXXIII

GATEHOUSES OF FIFTEEN TYPES OF ONE TO SIXTEEN STOREYS  
AND  
WINDOWS OF EIGHT TYPES

Plate no.	Figure	Description
GATEHOUSES		
CII	First type	Dvāra-śobhā (beauty of the gate) of a single storey, of Antar-maṇḍala (innermost court), both for temples and residential buildings.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CIII	Second type	Dvāra-śālā (gatehouse) of two storeys, of Anta-nihāra (second court), both for temples and residential buildings.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CIV	Third type	Dvāra-prāśāda (gate-palace) of three storeys, of Madhyama-hārā (third court), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.

Plate no.	Figure	Description
OV	Fourth type	Dvāra-harmya (gate-edifice) of four storeys, of Prākāra (fourth court), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CVI	Fifth type	Mahāgopura (great gate-house) of five storeys, of Mahāmaryādā (extreme boundary), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.

*Not illustrated*

*N. B.*—Each of the five types admits of three different sizes—small, intermediate and large, and may run up to sixteen storeys.

#### WINDOWS

CVII	First group	For Vaiśyas and Śūdras.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
	Second group	For temples of kings (kshatriyas) and Brahmins.
	Fig. 4	Elevation.
	Fig. 5	Section.
	Fig. 6	Plan.
	Fig. 7	Elevation.
	Fig. 8	Section.
	Fig. 9	Plan.

*Not illustrated*

First type	Nāga-bandha (snake-band).
Second type	Vallī-bandha (creeper-band).
Third type	Govāksha (resembling cow's eye).
Fourth type	Kuñjarāksha (resembling elephant's eye).
Fifth type	Svastika (cross-shaped).
Sixth type	Sarvatobhadra ( <i>vide</i> plate no. XVI).
Seventh type	Nandīvavarta ( <i>vide</i> plate no. XVII).
Eighth type	Pushpa-bandha (flower-band).
Third group	Dormer-windows in roofs.

## CHAPTER XXXIV

PAVILIONS OF SOME HUNDRED TYPES, CLASSIFIED AS BELONGING TO TEMPLES AND RESIDENTIAL BUILDINGS OF BRAHMANS, KINGS, VAIŚYAS AND ŚUDRAS AND IN ACCORDANCE WITH SHAPES, NUMBER OF FACES, AND NUMBER OF COLUMNS

Plate no.	Figure	Description
CVIII	First type	Himaja, with four parts square, both for temples and residential buildings, used as an ordinary bath-room.
	Second type	Nishadaja, with six parts square, both for temples and residential buildings, used as a reading-room.
	Third type	Vindhyaaja, with seven parts square, both for temples and residential buildings, used as a special bath-room.
	Eighth type	Meruja, with 11 by 4 parts, both for temples and residential buildings, used as the stock-room of a library.
CIX	Eleventh type	Padmaka, with five parts square, for temples, used as refectory or kitchen for gods.
	Fourteenth type	Bhadra, with five parts square, both for temples and residential buildings, used as water-store and granary.
	Sixteenth type	Nṛitta, with 5 by 7 parts, both for temples and residential buildings, used as a music hall.
OX	Eighteenth type	Āsthāna-maṇḍapa, assembly hall, with nine parts square and with 100 columns.
	Fig. 1	Part section.
	Fig. 2	Plan.
	Fig. 4	Elevation.
	Twenty-fourth type	Kula-dhārana, with 24 by 12 parts, both for temples and residential buildings, used as a cow-shed.
OXI	Fig. 3	Plan.
	Twenty-ninth type	Dhanāśhipa, with plough-shaped walls, of several varieties, generally for the gods and the Brahmins, but also used as the shaving pavilion for the kings and the twice born, as well as the treasury for jewels of the Kshatriyas and Vaiśyas.

Plate no.	Figure	Description
CXI	Thirty-seventh type	Drona, with 15 by 7 parts, used as a place for ram-fighting, also as the sports-pavilion for gods, as also the chapel in king's palace and for practising archery and wrestling.
	Ninth type	Vijaya, with 4 by 2 parts, used as the wedding pavilion and also as a place dedicated to gods for free distribution of water.
	Thirtieth type	Dhānyāgāra, with 10 by 3 parts, for Śūdras, used as a dwelling-house.
	Fig. 5	Treasury, with 5 by 3 parts, for Kshatriyas and others.
CXII	Nineteenth type	Deva, with a thousand columns, used as council hall of gods and kings.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan with nine parts square, excluding porches.
		<i>Not illustrated</i>
	Fourth type	Mālyaja, used as a chapel with the image of a deity therein.
	Fifth type	Pāriyātra, used as a temple where a deity is installed.
	Sixth type	Gandha-mādana, used as a place for pilgrimage.
	Seventh type	Hema-kūṭa, used as a place for dancing and singing.
	Tenth type	Siddha-yoga, of 192 columns.
	Twelfth type	Siccha, used as an ordinary kitchen.
	Thirteenth type	Pushpa, used as a place for collecting flowers or as a bower.
	Fifteenth type	Śiva, used as a room for unhusking corn.
	Seventeenth type	Jālaka, used as a treasury for clothes, ornaments, jewels and other valuables.
	Twentieth type	Śālā, used as a residence.
	Twenty-first type	Kṛita, used as a dwelling-house.
	Twenty-second type	Darbha, used as a stable for elephants.
	Twenty-third type	Kausika, used as a stable for horses.
	Twenty-fifth type	Sukhāṅga, used as a guest-house.

Plate no.	Figure	Description
Twenty-sixth type	Saukhyaka, built on the bank of a river, lake, or sea, and used as a place for pilgrimage.	
Twenty-seventh type	Mālikā, also called Mālikākṛitī, shaped like a garland, and used as the spring residence of gods, kings, and others.	
Twenty-eighth type	Dhanada, specially for Brahmins, used as a dwelling-house.	
Thirty-first type	Bhūṣhaṇa with several varieties, used as a place for the silence (worship) of the gods, for the Pumsavana ceremonies of the Brahmins, and also as the kitchen for the Śūdras.	
Thirty-second type	Subhūṣhaṇa, used as a hall for the Upanayana (sacred thread) ceremonies of the Brahmins, Kshatriyas and Vaiśyas.	
Thirty-third type	Harṇya, with several varieties, used as the kitchen of the gods, the Brahmins and the kings, and also as the place (lying-in room) to see the newly-born baby in.	
Thirty-fourth type	Śringāra, used as the bed chamber of the gods and others.	
Thirty-fifth type	Sugata, fit for all castes in all provinces for all purposes.	
Thirty-sixth type	Prāgata, suitable for all sorts of work.	
Thirty-eighth type	Kharvaṭa, of several varieties, used as the dining hall of the kings, also as the coronation hall.	
Thirty-ninth type	Śrīrūpa, generally for temples, used as the coronation hall of the kings.	
Fortieth type	Maṅgila, specially for palaces of kings, used as the place for balancing the kings (against gold which is distributed).	
Forty-first type	Kānta, used as the place to see sports from, for the Crown Prince.	
Forty-second type	Śrīviśāla, used as the residence for the queen.	
Forty-third type	Somārka, of several varieties, used as the kitchen for the Brahmins, Kshatriyas, and Vaiśyas.	
Forty-fourth type	Jāti, style of pavilions for the gods and the Brahmins.	
Forty-fifth type	Chhanda, style of pavilions for the Kshatriyas.	



Plate no.	Figure	Description
	Forty-sixth type	Vikalpa, style of pavilions for the Vaiśyas.
	Forty-seventh type	Ābhāsa, style of pavilions for the Śūdras.
	Forty-eighth type	Dandaka, group of pavilions with two faces.
	Forty-ninth type	Svastika, group of pavilions with three faces and shaped like the plough.
	Fiftieth type	Nandyāvarta, group of pavilions with four faces.
	Fifty-first type	Maulika, group of pavilions with six faces.
	Fifty-second type	Sarvatobhadra, group of pavilions with eight faces.
	Fifty-third type	Grāma-maṇḍapa, pavilions for villages, square or rectangular in shape, with even or odd number of walls.
	Fifty-fourth type	Sabhā, for villages, used as the assembly hall.
	Fifty-fifth type	Nagara-maṇḍapa, pavilions for the cities.
	Fifty-sixth type	Pattana-maṇḍapa, pavilions for towns on the bank of a river or sea.
	Fifty-seventh type	Kharvaṭa-maṇḍapa, pavilions in small towns for the Śūdras.
	Fifty-eighth type	Yātrā-mārga-maṇḍapa, pavilions or sheds on the road-side, used as the rest-house for travellers.
<i>Pavilions also mentioned in other chapters and used as stated below :</i>		
	Fifty-ninth type	For besmearing oil in ( <i>vide</i> Translation, p. 401).
	Sixtieth type	For cook-fire in palaces (p. 430).
	Sixty-first type	In front of mansions (p. 382).
	Sixty-second type	For installation of the bull (p. 598).
	Sixty-third type	For keeping clothes in (p. 296).
	Sixty-fourth type	For preparing dishes in (p. 296).
	Sixty-fifth type	For gathering flowers in (p. 296).
	Sixty-sixth type	For keeping jewels in (p. 297).
	Sixty-seventh type	For music (p. 402).
	Sixty-eighth type	For keeping perfumes, etc. (p. 297).
	Sixty-ninth type	For making flower garlands in (p. 297).
	Seventieth type	For keeping ornaments of gods (pp. 297-8).
	Seventy-first type	For keeping umbrellas and chowries (p. 298).

Plate no.	Figure	Description
	Seventy-second type	For seeing the military march from (p. 431).
	Seventy-third type	For unhusking rice (p. 402).
	Seventy-fourth type	For wedding (p. 401), a second variety.
	Seventy-fifth type	For performing sacrifice, built in front or sides of temples, square in shape, with twelve or sixteen columns, one pinnacle, a shed-yard, four doors and arches, and an altar in.

## CHAPTER XXXV

STOREYED MANSIONS OF SIX TYPES, EACH COMPRISING SEVERAL VARIETIES, RUNNING UP TO TWELVE STOREYS, BUILT FOR THE SAKE OF BEAUTY, HEALTH AND ENJOYMENT OF THE GODS, KINGS, AND OTHERS

Plate no.	Figure	Description
CXIII	First type	Dandaka, an isolated mansion comprising a single row of buildings, used generally by the Pārshnika, the Māṇḍaleśa and the inferior classes of kings.
	Fig. 1	First variety (Dandaka-śālā).
	Fig. 2	Third variety (Dandaka-kānta).
	Figs. 3 to 6	Plans showing various positions of doors.
	Fig. 7	Second variety (Paṇḍi-śālā).
	Fig. 8	Fourth variety (Dandaka-śālā).
CXIV	Fig. 9	Fifth variety (Dandaka-śālā).
	Second type	Svaastika, plough-shaped, comprising two rows of buildings, used generally by the Paṭṭadhara and other inferior classes of kings.
	Fig. 2	Plan of the ground floor.
	Third type	Maulika, shaped like the winnowing basket, comprising three rows of buildings, used generally by the Māṇḍaleśa (Pārshnika) and other inferior classes of kings.
CXV	Fig. 1	Plan of the ground floor.
	Fourth type	Chaturmukha, comprising four rows of buildings, used generally by the Narendra and other inferior classes of kings.

Plate no.	Figure	Description
	Fig. 1	Plan of the ground floor.
	Fifth type	Sarvatobhadra, comprising seven rows of buildings, used generally by the Adhirāja (Mahārāja) and other inferior classes of kings.
	Fig. 2	Plan of the ground floor.
CXVI	Sixth type	Vardhamāna, comprising ten rows of buildings, used generally by the Chakravartin and other inferior classes of kings.
	Fig. 1	First variety (plan of the ground floor).
	Fig. 2	Third variety (plan of the ground floor).

## CHAPTER XXXVI

### SITUATION, ETC., OF DWELLING-HOUSES

*Not illustrated*

## CHAPTER XXXVII

### SITUATION OF DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS

*Not illustrated*

## CHAPTER XXXIX

### DOORS OF VARIOUS TYPES

Plate no.	Figure	Description
CXVII	First type	Small size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
CXVIII	Second type	Intermediate size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
CXIX	Third type	Large size, of rectangular shape.
	Fig. 1	Elevation
	Fig. 2	Section.
	Fig. 3	Plan.

Plate no.	Figure	Description
<i>Not illustrated</i>		
	Fourth type	Square shape, of various sizes Translation, p. 417).
	Fifth type	Gutter, of circular and other shapes, of various sizes (p. 232).
	Sixth type	Horse pattern, of various sizes (p. 359).
	Other types	Of houses for all (pp. 402, 404, 410), of temples (p. 410), of Jain temples (p. 564), of main building (p. 407), in mansions (pp. 376, 396), in different storeys (pp. 230, 231, 243, 252, 270, etc.), of pavilions (pp. 234, 235, 342, 410, 642, etc.), in auxiliary temples (p. 292), of courts (p. 410), according to castes (p. 292), in palaces (pp. 410, 427), at roofs (p. 410), at the wall (p. 325), for swings (p. 507), of temples (p. 600), of tiger cages (p. 512), with panels (pp. 216, 231), with single panel (p. 512), with leaf (pp. 419-421), etc.

## CHAPTER XL

ROYAL PALACES OF NINE TYPES, EACH COMPRISING  
NINE VARIETIES

Plate no.	Figure	Description
CXX	First type	For Astra-grāha kings, Plan of the ground floor
CXXI	Fourth type	For Maṇḍaleśa kings, Plan of the ground floor.
CXXII	Sixth type	For Pārshnika kings, Plan of the ground floor.
CXXIII	Eighth type	For Mahārāja kings, Plan of the ground floor.
CXXIV	Ninth type	For Chakravartin kings, Plan of the ground floor.

*Not illustrated*

		Elevations of the above types.
	Second type	For Prāhāraka kings.
	Third type	For Paṭṭabbhāḥ kings.
	Fifth type	For Paṭṭadhara kings.
	Seventh type	For Narendra kings.

## CHAPTER XLIII

**CARS AND CHARIOTS OF SEVEN MAIN TYPES AND FIVE STYLES, COMPRISING SEVERAL VARIETIES AND RUNNING UP TO NINE STOREYS, FOR GODS, BRAHMANS, AND KINGS, FOR BATTLE, MOCK-FIGHTING, DAILY RIDES, USE DURING FESTIVALS, ETC.**

Plate no	Figure	Description
CXXV	Fig. 1	Of single-storey, Plan of the ground floor.
	Fig. 2	Outline section.
	Fig. 3	Front elevation
	Fig. 4	Side elevation.
CXXVI	Fig. 1	Two-storeyed, Plan of the ground floor.
	Fig. 2	Outline section.
	Fig. 3	Front elevation.
	Fig. 4	Side elevation.
<i>Not illustrated</i>		
Cars and chariots of three, four, five, six, seven, eight, and nine storeys.		
First type		Nabhasvān-bhadraka, of circular shape, furnished with square porticos and other features.
Second type		Prabhasjana-bhadraka, of elliptical shape, furnished with hexagonal porticos and other features.
Third type		Nivāta-bhadraka, of square shape, furnished with two-sided porticos and other features.
Fourth type		Pavana-bhadraka, of rectangular shape, furnished with three-sided porticos and other features.
Fifth type		Prishata-bhadraka, of octagonal shape, furnished with decagonal porticos and other features.
Sixth type		Indraka-bhadraka, of hexagonal shape, furnished with decagonal porticos and other features.
Seventh type		Anila-bhadraka, of oval shape, furnished with twelve-sided porticos and other features.
Eighth variety		Nāgara style, of square shape.
Ninth variety		Drāviḍa style, of octagonal shape.
Tenth variety		Vesara style, of circular shape.
Eleventh variety		Āndhra style, of hexagonal shape.

Plate no.	Figure	Description
	Twelfth variety	Kālingaka style, of equiangular shape.
	Thirteenth variety	Divine cars, with one, two, or three storeys.
	Fourteenth variety	Royal cars, with one to nine storeys.
	Fifteenth variety	Battle-chariots, with three platforms.
	Sixteenth variety	Chariots for Mock-fight, with two platforms.
	Seventeenth variety	Chariots for daily ride, with one, two, or three platforms.
	Eighteenth variety	Chariots for special use, with three to nine platforms.
	Nineteenth variety	Chariots for Śarvabhauma kings, with one to nine platforms.
	Twentieth variety	Chariots for Mahārāja kings, with one to seven platforms.
	Twenty-first variety	Chariots for Narendra kings, with one to five platforms.
	Twenty-second variety	Chariots for Pārshnika kings, with one to four platforms.
	Twenty-third variety	Chariots for Vishnu, with one to nine platforms.
	Twenty-fourth variety	Chariots for Śiva, with one to nine platforms.
	Twenty-fifth variety	Chariots for Buddhists, with one to seven platforms.
	Twenty-sixth variety	Chariots for Jains, with one to seven platforms.
	Twenty-seventh variety	Chariots for other gods and goddesses, with one to four or five platforms.

## CHAPTER XLIV

## COUCHES, BEDSTEADS, AND SWINGS OF SEVERAL TYPES

Plate no.	Figure	Description
CXXVII	First type	Bedsteads for gods.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.

Plate no.	Figure	Description
CXXVII	Second type	Bedsteads for children.
	Fig. 4	Elevation.
	Fig. 5	Part section.
	Fig. 8	Plan.
	Third type	Bedsteads for Brahmins.
	Fig. 6	Part elevation.
	Fig. 7	Part section.
	Fig. 9	Plan.

*Not illustrated*

Couches of quadrangular, rectangular, and circular cane patterns (Translation, p. 453).

Vajra-pāda and Padma-pāda types (p. 453), lion-legged for kings, other kinds for Kshatriyas and others covered with canopies (p. 501); Divan, Āsandi, sofa with arms to it, state chairs, cushioned chairs, chair raised on a pedestal, chair with many legs, cane-bottomed chair, leaning board, etc. (p. 501).

Swings—*vide* plate no. CXLIV.

## CHAPTER XLV

THRONES (ARCHITECTURAL), FOR GODS AND KINGS, OF EIGHTEEN KINDS WITH TEN GENERAL TYPES, FOUR SPECIAL TYPES FOR GODS, AND FOUR SPECIAL TYPES FOR KINGS

Plate no.	Figure	Description
CXXVIII	First group	For gods, Śiva and Vishṇu.
	Fig. 1	Elevation (architectural, of Padmāsana type).
	Fig. 4	Plan (of the same).
	Fig. 2	Section (of Mahotsava type).
	Fig. 3	Elevation (of the same).
CXXIX	Fig. 5	Plan (of the same).
	Second group	For higher order of kings such as Chakravartin and others.
	Fig. 1	Elevation.
	Fig. 2	Plan.
	Fig. 3	Section.

Plate no.	Figure	Description
CXXX	Third group	For lower order of kings such as Maṇḍaleśa and others,
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Section.
	Fourth group	Conopied seat.
	Fig. 4	Elevation.
	Fig. 5	Plan.
	Fig. 6	Section.

*Not fully illustrated*

First type	Prathama thrones, for the first stage of coronation of the kings.
Second type	Maṅgala thrones, for the second stage of coronation of the kings.
Third type	Vīra thrones, for the third stage of coronation of the kings.
Fourth type	Vijaya thrones, for the concluding stage of coronation of the kings.
Fifth type	Nityārohana thrones, for the daily worship of the gods.
Sixth type	Nityotsava thrones, for the ordinary festival of the gods.
Seventh type	Vīśeṣa thrones, for the special use of the gods.
Eighth type	Mahotsava thrones, for the great festival of the gods.
Ninth type	Padmāsana, for gods Śiva and Viṣṇu and the Chakravartin order of kings (for sculptural illustration ( <i>vide</i> plate no. CXXXVI).
Tenth type	Padma-keśara, for the gods and the Chakravartin and other kings ( <i>vide</i> plate no. CXXXVII).
Eleventh type	Padma-bhādra, for the Adhirāja class of kings.
Twelfth type	Śrī-bhādra, for all purposes of the Adhirāja and Nareṇdra classes of kings.
Thirteenth type	Śrī-viśāla, for all purposes of the Nareṇdra and Pārṣhika classes of kings.
Fourteenth type	Śrī-bandha, for all purposes of the Pārṣhika and Paṭṭadhara classes of kings.



Plate no.	Figure	Description
	Fifteenth type	Śrī-mukha, for all purposes of the Mandaleśa class of kings.
	Sixteenth type	Bhadrāsana, for all purposes of the Paṭṭabhāḥ class of kings.
	Seventeenth type	Padma-bhadra (bandha), for all purposes of the Prāhāraka class of kings.
	Eighteenth type	Pāda-bandha, without lion-legs, for all purposes of the Astrgrāha class of kings.

*N.B.*—For the sculptural illustration of Padmāsana and Padmakasara (*vide* plates nos. CXXXVI and CXXXVII).

## CHAPTER XLVI

### ARCHES OF NINE TYPES WITH SEVERAL VARIETIES FOR TEMPLES, PALACES, RESIDENTIAL BUILDINGS, PAVILIONS, THRONES, BALANCES, ETC.

Plate no.	Figure	Description
CXXXI	First group	Simple varieties based on geometrical patterns :
	Third type	Crescent-shaped.
	Fifth type	Bow-shaped.
	Fourth type	Triangular.
	First type	Circular.
	Second type	Hexagonal.
CXXXII	Second group	Decorative varieties based on special ornamentation :
	Seventh type	Pushpa-toraṇa or flower pattern.
	Sixth type	Patra-toraṇa or leaf pattern.
	Ninth type	Ohitra-toraṇa or variegated pattern.
	Eighth type	Ratna-toraṇa or jewel pattern.
CXXXIII	Third group	Makara-toraṇa or shark pattern (from Suprabhedāgama).
	Fourth group	Kumbha-toraṇa or jug pattern (from Rāmāyana).

## CHAPTER XLVII

### THE CENTRAL THEATRE

Plate no.	Figure	Description
CXXIV	Theatre	Sectional elevation.
	Fig. 2	Plan (of the ground floor).

## CHAPTER XLVIII

### THE ORNAMENTAL TREE

Plate no.	Figure	Description
CXXXV	Tree	For decoration of thrones for gods and kings, and for the Jains (Translation, pp. 563, 565).

## CHAPTER XLV

### THRONES (SCULPTURAL), FOR GODS AND KINGS AND THEIR CONSORTS, OF EIGHTEEN KINDS VARYING IN SIZE, PLAN, AND ORNAMENTS

Plate no.	Figure	Description
CXXXVI	Ninth type	Padmāsana, for details <i>see</i> page 43 above.
CXXXVII	Tenth type	Padmakasara, for details <i>see</i> page 45 above.

*N.B.*—For descriptions of these eighteen thrones *see* pp. 45—46 above.

## CHAPTER XLIX

### CROWNS FOR GODS, KINGS AND THEIR CONSORTS, OF FOURTEEN KINDS VARYING IN SIZE, PLAN, AND ORNAMENTS

Plate no.	Figure	Description
CXXXVIII	First type	Jaṭā, triangular in plan, decorated with various ornaments, for Brāhmā, Rudra, Love-goddess, Brāhmāṇī, Chāmundī, and others.
CXXXIX	Second type	Mauli, of ear-like plan, decorated with various ornaments, for Mana-unmādinī (enchantress of the mind).
CXL	Sixth type	Kuntala, of triangular plan, decorated with various ornaments for Mana-unmādinī (enchantress of the mind), Sarasvatī, Sāvitrī, Earth-goddess, Love-goddess and the queen of the Chakravartin king.

*Not illustrated*

Third type	Kirīṭa, of ear-like plan, decorated with various ornaments, for Nārāyaṇa, Viṣṇu, the Chakravartin, Adhirāja, Mahārāja classes of kings and for Tārakā, Vārāhi, and Vaiṣṇavī.
------------	--

Plate no.	Figure	Description
	Fourth type	Karaṇḍa, of peacock's beak-like plan, decorated with various ornaments, for inferior gods, for female deities (Durgā, Earth-goddess, Kāmārī, Lakṣmī, Sarasvatī, Sāvitrī, etc.), for mythical beings (Yakṣas, Vidyādharas, Gandarvas, Kinnaras, Rākṣasas, Nīlgrahas etc.), for Daṇvārīka, Sugrīva, Puṣṭapadanta, for Garuḍa and for the Chakravartin, Narendra, Mahendra and other classes of kings.
	Fifth type	Śirastraka, of bubble plan, decorated with various ornaments and gold pieces, for the Pārshnika class of kings.
	Seventh type	Kṣabandha, of triangular plan, decorated with various ornaments, for the goddesses, Sarasvatī, Sāvitrī, Durgā, Lakṣmī, and for the Adhirāja and Narendra classes of kings and their queens.
	Eighth type	Dharmilla, of creeper plan, decorated with various ornaments, for the queens of the Pārshnika, Paṭṭadhara, Maṇḍaleśa and Paṭṭabhāj classes of kings.
	Ninth type	Alaka, of ear-like plan, decorated with various ornaments, for Bhairavi, and for the queens of the Prāhāraka and Astragrāha classes of kings.
	Tenth type	Chūḍaka, of cock's crest-like plan, decorated with various ornaments, for the queens of the Prāhāraka and Astragrāha classes of kings.
	Eleventh type	Mukuta, of triangular plan, marked with the crescent moon and the sun, decorated with various ornaments and gold pieces, for Brahmā, Rudra, Nārāyaṇa, Śiva, Viṣṇu, for inferior gods (Daṇvārīka, etc.), for Manu-mādāni and all other female deities, for the Chakravartin and other classes of kings, for the queens of Chakravartin, Pārshnika, Paṭṭadhara, Maṇḍaleśa and Paṭṭabhāj kings.
	Twelfth type	Patra-paṭṭa, of ploughshare shape, decorated with various ornaments and gold pieces, for the Paṭṭadhara class of kings.
	Thirteenth type	Ratna-paṭṭa, of ploughshare shape, marked with the nine gems and decorated with various ornaments and gold pieces, for Pārshnika and Maṇḍaleśa kings.

Plate no.	Figure	Description
	Fourteenth type	Pushpa-paṭṭa, of quadrangular or circular plan, decorated with various ornaments, gold pieces, and flowers, for the Paṭṭabhāj class of kings.

*N.B.*—Petty kings are not allowed to put on a real crown; they wear garlands in place of the crown.

## CHAPTER L

### ORNAMENTS OF FOUR GROUPS OF SOME THIRTY TYPES

#### AND

### FURNITURE OF EIGHT GROUPS, COMPRISING SEVERAL VARIETIES

Plate no.	Figure	Description
ORNAMENTS		
CXLI	First type	Hāra (chain), of 108 or 64 strings, worn round the neck, suspending down to the heart.
CXLII	Special group	Suvarṇa-kaśīchuka (cuirass or bodice) worn round the breast (taken from the other texts).
		<i>Not illustrated</i>
	First group	Patra-kalpa, adorned with leaves and creepers, for the gods and the Śārvabhauma class of kings.
	Second group	Chitra-kalpa, adorned with leaves, creepers, paintings, all jewels and calyxes, for the gods and the Chakravartin class of kings.
	Third group	Ratna-kalpa, adorned with flowers and jewels, for the gods and the Adhirāja and Narendra classes of kings.
	Fourth group	Misra-kalpa, adorned with leaves and jewels, for the gods and the Adhirāja, Narendra and all other kings.
	Second type	Pendant, Skandhamālā-avalambana, suspended from the root of the arm and connected with the Keyura and Kaṭaka armlets.
	Third type	Mid-armlets, Keyura and Kaṭaka.
	Fourth type	Upper-armlets, Supurima.
	Fifth type	String-armlets, Valaya-dāman.
	Sixth type	Wrist-bangle, Prakoshṭha-valaya.
	Seventh type	String-bracelets, Maṇibandha-kalāpaka.

Plate no.	Figure	Description
	Eighth type	Jewelled rings for fingers except the middle one.
	Ninth type	Breast-string (Brassiere), Stana-sūtra.
	Tenth type	Belly-band, Udara-bandha.
	Eleventh type	Chain, worn on the side of the sacred thread covering the breasts.
	Twelfth type	Front string, Pura-sūtra, suspended from where the sacred thread is tied down to the hip-chain.
	Thirteenth type	Hip-chain, Kaṭi-sūtra, worn round the waist.
	Fourteenth type	Armlet, Valaya, put around the root of the arm.
	Fifteenth type	String bracelet, Dāman, worn round the arm-pits.
	Sixteenth type	Belt, Paṭṭikā, put along the breadth of the hip-chain and round the knee-cap.
	Seventeenth type	Lion-face, put covering the sex-organ.
	Eighteenth type	Jewelled band, put covering the sex-organ.
	Nineteenth type	Five sapphires, suspended with chains along the waist.
	Twentieth type	Net-ornaments, Jāla, for the feet.
	Twenty-first type	Silk-cloth, suspending down to the ankle.
	Twenty-second type	Skin, worn down to the knee.
	Twenty-third type	Bark, worn down to the knee.
	Twenty-fourth type	Skirt, worn down to the knee.
	Twenty-fifth type	Chinnavīra (or Chhannavīra), bodice, passing over both shoulders and hips, crossing and fastening in the middle of the breast and the back.
	Twenty-sixth type	Vana-mālā, garland worn round the neck.
	Twenty-seventh type	Serpent-belt, Kaṭaka, worn above the ankle.
	Twenty-eighth type	Anklelets, Nūpura, for the feet.

Plate no.	Figure	Description
	Twenty-ninth type	Ear-rings, Makara, crocodile shaped.
	Thirteenth type	Gold rings, Tāṭaṅka, for the ears.
FURNITURE		
( X ) III	Fourth group	Mañjuśā, basket, made of leaf, wood, etc., decorated with several ornaments, used as wardrobe, oil-tank, trunk, etc.
CXLIV	Fifth group	Dolā, swing or palanquin, consisting of pillars, walls, iron rings, transom, board, mirrors, portico, doors, etc., for the use of the gods and men.
<i>Not illustrated</i>		
	First group	Dipa-dāḍa, lamp-post, made of wood, metals, and stone, movable and stationary, erected in front of the house and elsewhere.
	Second group	Vyajana, fan, furnished with posts made of wood or iron, leather chain, ornaments, etc., surfaces decorated with images of gods and inscribed with colours and metallic substances, used in cars, chariots and elsewhere.
	Third group	Darpaṇa, mirror, generally circular or lotus pattern, made of wooden or metal post, brass board, handle and other members, varying according to castes, used as an attribute of the goddess of learning (Sarasvatī) and an ornament for doors, for cars and chariots, for decoration of buildings, for porticos or swings, for royal umbrellas, and fixed on crowns, etc.
	Sixth group	Tulā, balance, made of wood and metals, consisting of scale beam, scale pans, tongue, pivot, bar-like chains and other members, used also for the kings to be weighed against gold to be distributed, varying according to the nine classes of kings.
	Seventh group	Patra, seal, of leaf-pattern, imprinted with the palm-print of the right hand of the kings and well marked with gold lines, including a pen for marking the commencement of the new year, and varying according to the (nine) ranks of kings.

Plate no.	Figure	Description
	Eighth group	Pañjara, cages and nests, movable and stationary, made of suitable materials and necessary members, for the use of the musk deer (cat), the parrot, the Chātaka bird, the Chakora bird, the duck, the pigeon, the peacock, the francoline partridge, the wag-tail, the cock, the mongoose, the sparrow, the boar, the tiger, etc.
<i>N.B</i> —The bigger articles of furniture are separately described: cars and chariots (Chapter XLIII), bedsteads and couches (Chapter XLIV), and seats and thrones (Chapter XLV), of which the following are further varieties more fully described in other texts:		
	Ninth group	Benches—To accommodate three persons.
	Tenth group	Couches.—Covered with canopies.
	Eleventh group	Chairs—Rectangular, cushioned, cane-bottomed.
	Twelfth group	Sofa—Raised on a pedestal, with many legs, state, etc., with arms to it.
	Thirteenth group	Carpets—Of various types, inwrought with gold or with silk.
	Fourteenth group	Rugs—Of various kinds, including horse-rugs and carriage-rugs, with long hair on one or both sides.
	Fifteenth group	Curtains—Of various patterns and materials.
	Sixteenth group	Counterpanes—Of many colours.
	Seventeenth group	Coverlets—With long fleece, woollen marked with thick flowers, cotton dyed with figures of animals.
	Eighteenth group	Matresses—Of various kinds.
	Nineteenth group	Pillows—Of the size of man's head and body.
	Twentieth group	Bolsters—Of five kinds as stuffed with wool, cotton, bark, grass, and leaves.
	Twenty-first group	Elephant housings—Richly decorated and of various kinds.
	Twenty-second group	Skins—Of panthers, antelope, etc.
	Twenty-third group	Cushions—Large, crimson and of other kinds.
	Twenty-fourth group	Mosquito-curtains—Of various sizes and colours.
	Twenty-fifth group	Spittoon—Of various kinds.

## CHAPTER LI

## THE TRIAD, COMPRISING BRAHMĀ, VISHṆU, AND ŚIVA

Plate no.	Figure	Description
CXLV	Brahmā	With consorts, Sarasvatī on the right and Śavitṛī on the left, measured in the large ten <i>tāla</i> , the consorts being in the middle ten <i>tāla</i> ; placed on one pedestal in the erect posture, (may also be seated on a lotus throne or be in a recumbent posture); in the equipoise (single flexion, three-flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in high relief, (middle relief or low relief); furnished with four faces, one neck, eight eyes, eight ears, two legs, four arms, the two lower hands being in boon-giving and refuge-offering attitudes, and the two upper hands holding attributes of the water-pot, and the rosary (or two sacrificial ladles); wearing crowns, the matted hair, ear-rings, various ornaments, the sacred thread, outer garment, whitish clothes, a strip of bark, an upper garment and golden complexion.
N.B.—For description of Sarasvatī see plate CXLVIII, p. 57, and of Śavitṛī see pp. 57-58 above.		
CXLVI	Vishnu	With consorts, Lakshmi and Bhūdevī, alternately on the right and the left, measured in the large ten <i>tāla</i> , the consorts being in the middle ten <i>tāla</i> , made in the erect, (seated or recumbent) posture, on three lotus seats, in the equipoise (single flexion, three flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in the high relief, (middle relief, or low relief); furnished with a single head, two ears, two legs, but four arms, one hand being in refuge-offering attitude and three others holding attributes of the (lotus), mace, discus and conch-shell; wearing the <i>kirita</i> crown, the ornamental nimbus at the back of the head, the Śrivatsa symbol on the chest, the sacred thread, yellow garment, bright blue complexion, smiling face, straight nose and elongated eyes.

N.B.—For description of Lakshmi, see plate CXLIX, pp. 57-58, and of Bhūdevī otherwise called Mahi, p. 59 above.



Plate no.	Figure	Description
CXLVII	Śiva	With the consort Pārvatī on the left, measured in the large ten <i>tāla</i> , the consort being in the middle ten <i>tāla</i> , made in erect, (seated or recumbent posture), on two lotus seats, in the equipoise (single flexion, three flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in high relief, (middle relief, or low relief); furnished with a single head but a third eye on the forehead, the left side of the neck being marked with the <i>kālākūṭa</i> poison, bearing two ears, two legs, four arms, two hands in the boon-giving and the refuge-offering attitudes, the attributes in the other two hands being an antelope and a tabor, wearing a crown marked with the Ganges and the crescent moon, and the matted hair of an ascetic, the tiger-skin and a waist cloth, the sacred thread, ear-rings and various ornaments and reddish complexion.

N.B.—For description of Pārvatī, otherwise called Durgā, see p. 59 above.

## CHAPTER LII

### THE PHALLUS OR SYMBOL OF THE TRIAD, COMPRISING SEVERAL TYPES

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Liṅga (general)	Brahmā portion at the bottom being of quadrangular shape, Viṣṇu portion at the middle of octagonal shape, and the Śiva portion at the top of circular shape, with flutes (or stream-mark) varying from sixteen to one thousand. These shapes are interchangeable, the topmost point being like a bud, leaf or umbrella. It includes the <i>Pīṭha</i> (pedestal) upon which it stands. It is carved singly or in group, varying according to castes, materials (gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta), and sizes. It is used for personal and public worship.
	First type	Śaiva, with its characteristic features.

Plate no.	Figure	Description
	Second type	Pāsupata, with its characteristic features.
	Third type	Kālamukha, with its characteristic features.
	Fourth type	Mahāvratā, with its characteristic features.
	Fifth type	Vāma, with its characteristic features.
	Sixth type	Bhairava, with its characteristic features.
	Seventh type	Samakarna, with its characteristic features, the worship by the Brahmins.
	Eighth type	Vardhamāna, with its characteristic features, for worship by the Kshatriyas.
	Ninth type	Śivāṅka, with its characteristic features, for worship by the Vaiśyas.
	Tenth type	Svastika, with its cross-like shape and other characteristic features, for worship by the Śūdras.
	Eleventh type	Jāti, with its characteristic height.
	Twelfth type	Chhanda, with its characteristic height.
	Thirteenth type	Vikalpa, with its characteristic height.
	Fourteenth type	Ābhāsa, with its characteristic height.
	Fifteenth type	Nāgara, with its characteristic width and square form.
	Sixteenth type	Draviḍa, with its characteristic width and octagonal or hexagonal form.
	Seventeenth type	Vesara, with its characteristic width and round form.
	Eighteenth type	Daivika, self-revealed, with its characteristic features, for divine purposes.
	Nineteenth type	Mānusha, self-revealed, with its characteristic features, for human purposes, on the terrace of a mountain.
	Twentieth type	Gānava, self-revealed, with its characteristic features, for the Ganas.
	Twenty-first type	Ārsha, self-revealed, with its characteristic features, for the seers or sages.
	Twenty-second type	Ātmārtha, with its characteristic features, for personal worship.
	Twenty-third type	Parārtha, with its characteristic features, for public worship.
	Twenty-fourth type	Kṣhapika, with its characteristic features, for temporary worship.

Plate no.	Figure	Description
	Twenty-fifth type	Sthāyin, with its characteristic features, for permanent use.
	Twenty-sixth type	Ekalinga, carved singly and independently, with its characteristic features.
	Twenty-seventh type	Bahu-līnga, carved in groups, with its characteristic features.

*N.B.*—There are several other minor varieties.

## CHAPTER LIII

### ALTARS OR SYMBOLS OF SATI (ŚIVA'S CONSORT), COMPRISING EIGHT TYPES AND FIFTY ONE INDEPENDENT VARIETIES

*Not illustrated*

Plate no.	Figure	Description
	Pīṭha (general)	Erected both independently of the Līnga and as a component part thereof and conforming to the shape of the Līnga, but of a different material; installed both inside and outside the main temple, in the central plot ( <i>Brahma-pīṭha</i> ) of villages and the palaces, on the top of a mountain and the bank of a river, etc., on the fifty-one sacred spots ( <i>Pīṭha-sihāna</i> ), of white colour for the Brahmins, of red colour for the Kshatriyas, of yellow colour for the Vaiśyas, and of black colour for the Śūdras.
	First type	Bhadrapiṭha, with its characteristic features.
	Second type	Śrībhadrā, with its characteristic features.
	Third type	Śrīvīśālā, with its characteristic features.
	Fourth type	Upapiṭha, with its characteristic features.
	Fifth type	Nāgara, with its characteristic features and quadrangular form.
	Sixth type	Drāviḍa, with its characteristic features and octagonal form.
	Seventh type	Vesara, with its characteristic features and round form.
	Eighth type	Āndhra, with its characteristic features and hexagonal form.

*N.B.*—There are fifty-one independent varieties with slightly different features, but bearing as many epithets.

## CHAPTER LIV

## FEMALE DEITIES, COMPRISING THIRTEEN GODDESSES

Plate no.	Figure	Description
CXLVIII	First type	<p>Sarasvati, goddess of learning, carved both independently (and as consort of Brahmā), measured in the (middle) ten <i>tāla</i>, placed on a lotus pedestal as seated in a <i>padmāsana</i> (cross-legged) posture, in the equipoised pose, and in a stationary position; made of gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; furnished with a cheerful face, two eyes, two ears, two legs, four arms, holding the mirror (or lute) in the upper right hand, a book in the upper left hand, the rosary garland in the lower right hand, and a pot in the lower left hand. Her complexion is crystal white (or gold). She wears yellow clothes and a knotted garment, jewel scarf, etc. She puts on the <i>keśu-bandha</i>, <i>karandā</i> or <i>kuntala</i> crown together with the crest jewel, a bee mark on pearl fillet on the forehead, crocodile shaped rings, flowers and pearl garlands on the ears, a chain and pearl strings over the neck and shoulders, breast-bands or brassier round the breasts and garlands for the arms, the <i>keyura</i> and <i>katuku</i> armlets, bracelets or bangles on the wrists, pearl bands on the root of the arms, rings of precious stones on all fingers except the middle one, serpent-shaped net ornaments on the legs, anklets, jewel rings on the toes, and all other ornaments.</p> <p>There is a second variety of Sarasvati with two arms, the right hand being in boon-giving attitude, and the left holding a lotus; seated or erect on the right of Brahmā, with same complexion but slightly different ornaments.</p>
CXLIX	Third type	<p>Lakshmi, goddess of prosperity, of two types, great and ordinary, carved both independently and as a consort of Vishnu, measured in the (middle) ten <i>tāla</i>, placed on a red lotus as seated in a <i>padmāsana</i> (cross-legged) posture, in the equipoised pose and in a stationary position; made</p>

Plate no.

Figure

Description

of gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; furnished with plump and full breasts, a cheerful face with large and broad eyes smiling, having two ears, two legs, four arms, the upper right hand being in the refuge-offering attitude, the upper left hand holding a small drum, the lower right hand holding a lotus (or rosary garland), and the lower left hand holding a blue or red lotus. She bears a pure gold complexion and is clad in yellow clothes or a red garment, jewel *chhannavira* jacket and gold or jewel scarf. She puts on the *kuntala* type of crown and there is a (bee-mark or) jewel fillet on the forehead. She is adorned with gold rings or crocodile rings with gold strings or garlands on the ears, a pretty chain and strings over the neck, jewels or gold fillets on the nipples and around the breasts, gold *keyura*, and *kapaka* upper armlets, jewel bracelets on the wrists and bangles on the wrist-joints, jewel strings round the buttock and jewel garlands, etc., three pendants adorned with all gems, serpent-shaped bracelets with jewel bands and anklets on the feet, and jewel rings on the toes, and all other ornaments.

There is an ordinary type, furnished with two arms, two eyes, two elephants on the two sides and slightly different ornaments.

There is a third type, placed on the right side of Vishnu, in an erect or sitting posture, furnished with two eyes and two arms holding a lotus with the uplifted hand and the right hand being in the boon-giving posture or hanging downwards, and furnished with slightly different ornaments.

#### *Not illustrated*

Second type

*Sāvitri*, carved both independently and as a consort of Brahmā, measured in the middle ten *tāla*, placed on a lotus pedestal in an erect or sitting posture, in one of the four poses, in stationary or movable position; made of one of the nine materials; furnished with white, red, or

Plate no.

Figure

Description

bright blue complexion, two eyes, two arms, a peaceful face, a silk garment or yellow clothes, with a characteristic crown and various ornaments.

**Fourth type**

Māhī or Bhūdevī, earth-goddess (mother country), carved both independently and as a consort of Viṣṇu, measured in the middle ten *tālā*, placed on a seat, in an erect or sitting posture, in one of the four poses, in stationary or movable position; made of one of the nine materials; furnished with bright blue complexion, two arms, two eyes, a peaceful motherly face, fine silk clothes, with a characteristic crown, lotus attribute, and various ornaments.

**Fifth type**

Durgā or Pārvatī, the Maid of Mountain, carved both independently and as a consort of Śiva or Phallus, measured in the middle ten *tālā*, placed on a seat, in an erect or sitting posture, in one of the four poses, in the attitude of a milk-maid, in stationary (or movable) position; made of one of the nine materials; furnished with light blue complexion, fine silk clothes or yellow garment, lotus attribute, long arms, large eyes, plump breasts with high slope, broad belly, well marked buttock, large hip and thighs, broad smiling face, high neck prominent mouth, characteristic crown and various ornaments.

There are two other varieties: Gaurī or the White, and Pārvatī or the Maid of Mountain with slightly different features and ornaments.

**Sixth type**

Mana-unmādinī (enchantress of the mind) or Rati, goddess of love, measured in the middle ten *tālā*, generally placed in Śiva temple, in an erect posture and characteristic pose, or seated on a bull, made with one of the nine materials; furnished with three eyes, four arms, water-lily and rosary attributes, reddish-white or bright blue complexion, fine silk clothes, characteristic crown and various ornaments, carved, when independent, with a young hare and a horse on the two sides.

Plate no.	Figure	Description
	Seventh type	Vārāhī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms bearing the plough and other attributes, hog's face with snout, bright blue complexion, characteristic crown and various ornaments.
	Eighth type	Kaumārī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, the <i>karandā</i> crown, red complexion, bright blue clothes, characteristic attributes and various ornaments.
	Ninth type	Chāmundī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, the <i>jaṭā</i> crown, arrow attribute, dark-bluish complexion, garland on the head, conch leaf and rings on the ears, and various other ornaments.
	Tenth type	Bhairavī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, arrow attribute, red complexion, black clothes, characteristic crown, attributes, and various ornaments. There is a second type, Rudrāṇī, with slightly different features and ornaments.
	Eleventh type	Māhendrī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, bearing characteristic attributes, crown, complexion, clothes, and various ornaments.
	Twelfth type	Vaiṣṇavī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, bright blue complexion, yellow clothes, characteristic attributes, crown, and various ornaments.

Plate no.	Figure	Description
	Thirteenth type	Brahmāṇi, measured in the nine <i>tāla</i> , placed on the Bhadrā pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, four faces, the <i>śiṣā</i> crown, pot and rosary attributes, white complexion, red clothes, and various ornaments.

*N.B.*—There are references to other minor varieties of female deities also.

## CHAPTER LV

### JAIN IMAGES, COMPRISING FIVE GROUPS AND TWENTY-FOUR TIRTHANKARAS

Plate no.	Figure	Description
CL	Third group	<p>Jina, measured in the large ten <i>tāla</i>, in a straight, erect or sitting posture in the equipoised pose, stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terracotta; in high relief; furnished with two arms and two eyes; the head being clean-shaven but furnished with the top knot (<i>mūṣa</i>); the legs uniformly straight, two long hands, suspending, two feet on the lotus throne with a pinnacle, the crocodile arch, ornamental tree, royal elephants, etc., in a straight pose; the whole body being in a stiff attitude; bearing a meditative look on the supreme soul; placed below the fourth or third heaven; wearing no robes or ornaments; marked with the <i>trivṛta</i> symbol in gold on the chest; crystal complexion; accompanied by sages, demigods and goddesses in a praying mood: Nārada with his musical instrument, Yaksha and Yakṣeśvara on the sides with raised chowries, Viśvādhara and minor kings.</p> <p>There is a sitting variety, placed on the lotus seat, with two hands placed upwards over the face.</p>

*Not illustrated*

First group

Siddhas, measured in the large ten *tāla*, in an erect or sitting posture, in equipoised pose,



Plate no.	Figure	Description
		stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
Second group		Sugandhas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, in stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
Fourth group		Arhatas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, in stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
Fifth group		Pārśvakas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
Tirthankaras		Comprising twenty-four types, also measured in the large ten <i>tāla</i> , carved in an erect or sitting posture; in suitable pose and position, with one of the nine materials, generally in high relief, with slightly different characteristic features:
First type		Ādinātha, with his distinctive sign of the bull.
Second type		Ajitanātha, with his distinctive sign of the elephant.
Third type		Śambhunātha, with his distinctive sign of the horse.
Fourth type		Abhayānandanātha, with his distinctive sign of the monkey.
Fifth type		Sumatinātha, with his distinctive sign of the red goose.

Plate no.	Figure	Description
	Sixth type	Supadmanātha, with his distinctive sign of the lotus.
	Seventh type	Supārivanātha, with his distinctive sign of the Svastika.
	Eighth type	Chandraprabha, with his distinctive sign of the crescent moon.
	Ninth type	Pushpadanta, with his distinctive sign of the crocodile.
	Tenth type	Śitalanātha, with his distinctive sign of the tree or flower.
	Eleventh type	Aślanātha, with his distinctive sign of the rhinoceros.
	Twelfth type	Vasupadya, with his distinctive sign of the buffalo.
	Thirteenth type	Vimalanātha, with his distinctive sign of the boar.
	Fourteenth type	Anantanātha, with his distinctive sign of the porcupine.
	Fifteenth type	Dharmanātha, with his distinctive sign of the thunderbolt.
	Sixteenth type	Śāntanātha, with his distinctive sign of the antelope.
	Seventeenth type	Kunthanātha, with his distinctive sign of the goat.
	Eighteenth type	Aranātha, with his distinctive sign of the fish.
	Nineteenth type	Mallinātha, with his distinctive sign of the pinnacle.
	Twentieth type	Munisuvr                      his distinctive sign of the tortoise.
	Twenty-first type	Naminātha, with              distinctive sign of the lotus with stalk.
	Twenty-second type	Neminātha, with his distinctive sign of the shell.
	Twenty-third type	Pārivanātha, with his distinctive sign of the snake.
	Twenty-fourth type	Vardhamāna or Māhāvira, with his distinctive sign of the lion.

## CHAPTER LVI

## BUDDHIST IMAGES, COMPRISING SEVERAL TYPES

Plate no.	Figure	Description
CLI	Buddha	Measured in the large ten <i>tāla</i> , made of wood, stone, or metallic substances (gold, silver, or copper), in sitting (or erect) posture, equipoised pose, stationary (or movable) position; in high, (middle, or low relief, or on a tablet or wall) with terra-cotta or grit; placed on a throne decorated with arches, holy fig tree and ornamental tree; furnished with a full face, long nose, smiling eyes, elongated ears, fleshy body, broad chest, round belly, long arms, white complexion, yellow clothes, the <i>ushnisha</i> (protuberance of the skull), and carved in a praying attitude.
		There are other types, generally in an erect posture and with slightly different characteristic features.

## CHAPTER LVII

## SAGES, COMPRISING SEVEN GREAT PATRIARCHS

Plate no.	Figure	Description
CLII	Second type	Kāśyapa, measured in the eight <i>tāla</i> , carved in an erect (or sitting) posture, in stationary (or movable) position; in high relief; made with gold, silver, copper, wood, stone, stucco, grit, glass, or terra-cotta; furnished with yellow complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, holding a book in the left hand and a staff in the right.
		<i>Not illustrated</i>
	First type	Agastya, measured in the seven <i>tāla</i> , carved in erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with bright-green complexion, yellow garments, two arms, two eyes, large belly, brownish complexion, full and crooked form, <i>juga</i> and <i>juga</i> matted hair, sacred thread and upper garment, holding a book in one hand and a staff in the other,

Plate no.	Figure	Description
Third type		Bṛiṅgu, measured in the eight <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with dark complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, and holding a book in one hand and a staff in the other.
Fourth type		Vasiṣṭha, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, in stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with red complexion, yellow clothes, matted hair, sacred thread, upper garment, holding a book in one hand and a staff in the other.
Fifth type		Bhārgava, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with brownish (tawny) complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, holding a book in one hand and a staff in the other.
Sixth type		Viśvāmitra, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made of one of the nine materials; furnished with reddish complexion, yellow clothes, matted hair, sacred thread, upper garment, two eyes, two arms, holding a book in one hand and a staff in the other.
Seventh type		Bharaḍvāja, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made of one of the nine materials; furnished with greenish (turmeric) complexion, yellow clothes, matted hair, sacred thread, upper garment, two eyes, two arms, holding a book in one hand and a staff in the other.

## CHAPTER LVIII

## MYTHICAL BEINGS, COMPRISING SIX TYPES

Plate no.	Figure	Description
CLIII	Second type	Vidyādhara, chowry-bearer of the gods and a kind of fairy possessed of magical powers; measured in the nine <i>tāla</i> ; made of one of the nine materials; furnished with two arms, two eyes, the <i>karuṇḍa</i> crown, demon shape, dark-red and yellow complexion, hands kept touching the knees, and raised towards the gateway, plough-shaped legs turned backwards, the right leg being in the <i>svastika</i> pose and the left bent (alternately), one hand holding up chowries and the other kept touching the ground; carved in a sitting posture and figured on arches, palaces and storeyed buildings.
		<i>Not illustrated</i>
	First type	Yaksha, attendant to the gods, Jain deities, bearer of chowries, measured in the nine <i>tāla</i> ; made of one of the nine materials; furnished with two arms, two eyes, the <i>karuṇḍa</i> crown, legs clad in clothes, demon shape, bright-blue and yellow complexion, plough-shaped legs turned towards the back, the right leg being in the <i>svastika</i> pose and the left bent, hands kept touching the knees and raised towards the gateway, one hand holding up chowries and the other kept touching the ground; carved on arches, thrones, palaces and storeyed buildings.
	Third type	Rākshasa, evil spirit of an offensive disposition, carved with characteristic features, measure, materials, look, etc.
	Fourth type	Nigraha, supernatural being of a benevolent disposition, carved with characteristic features, measure, materials, look, etc.
	Fifth type	Gandharva, celestial choir and musician, carved with suitable measure and materials; furnished with red complexion, two arms, two eyes, demon shape, singing or dancing pose, holding a lute and other musical instruments, and decorated with various ornaments.

Plate no.	Figure	Description
	Sixth type	Kinnara, a kind of hybrid being : legs being like those of an animal (horse), upper body like that of a man, face like of Garuda, and arms being provided with wings, holding a lute, possessing the beautiful hue of a flower, wearing the lotus crown, measured in the nine <i>tāla</i> ; made of one of the nine materials ; furnished with various ornaments ; figured on arches, chariots, etc.

## CHAPTER LIX

### DEVOTEES, COMPRISING FOUR CLASSES

Plate no	Figure	Description
CLIV	Fourth type	Sāyujya class, in intimate union with the god, measured in the large ten <i>tāla</i> , in an erect posture, and praying attitude ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
		<i>Not illustrated</i>
	First type	Sālokya class, dwelling in the same place as the god, measured in the large nine <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
	Second type	Sāṃīpya class, dwelling in the vicinity of the god, measured in the small ten <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
	Third type	Sārūpya class, in close identity with the god, measured in the middle ten <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.

## CHAPTER LX

### THE GOOSE, VEHICLE OF BRAHMĀ

*Not illustrated*

Plate no.	Figure	Description
	Goose	Riding animal of Brahmā, measured in the two <i>tāla</i> ; furnished with plough-shaped wing-joint, circular thigh-root, white complexion

Plate no	Figure	Description
		all over the limbs, legs being reddish-white, beak goldish, variegated feathers, crest and tail; carved in rows in all buildings, foot-mark on the dome, figured on the entablature, architrave, finial, recess, and neck of various buildings.

## CHAPTER LXI

## GARUDA, VEHICLE OF VISHNU

Plate no.	Figure	Description
CLV	Garuda	Mythical being, riding animal of Vishnu, measured in the nine <i>tāla</i> , carved in a sitting (erect or walking) posture, in stationary (or movable) position; furnished with the lion-feet, face smiling at end of the eyes, mind expressed on the face, two arms, two wings, alternately parrot beak and goose foot, face with fangs, bird-wings, eight-hooded snake, terrific look, various ornaments including the <i>karanda</i> crown, five colours (yellow, white, dark-blue, red and black); bright green from hair to ear, blue edge, five-coloured wings with spotted bodice, yellow from the heart (part to the hips and hands, red knee, whitish feet, alternately bent face, hands and legs, body gold; alternately five-coloured lion-head, red pointed tail; made of stone, earth wood, planked grit, etc.; carved in a sitting (or erect) posture, alternately with joined palms meditating on Vishnu; installed in and at the gate of Vishnu temple; figured in storeyed buildings.

## CHAPTER LXII

## THE BULL, VEHICLE OF ŚIVA AND LOVE-GODDESS

*Not illustrated*

Plate no.	Figure	Description
	Bull	Riding animal of Śiva and Love-goddess, carved in various ( <i>tāla</i> ) measures, in recumbent or erect posture, and walking pose, installed on a pedestal facing the Śiva temple both inside the shrine and in a

Plate no.	Figure	Description
		pavilion in front of the temple, or at the door; white all over, the four legs, hoofs and two ears being red; wearing a tiger-skin, garlands at the neck and foot-rings or anklete; made solid or hollow, of gold, silver, copper, stone, wood, glass, stucco, earth and planked grit or baked clay; furnished with various other ornaments; figured on the entablature, etc.

## CHAPTER LXIII

## THE LION, VEHICLE OF PĀRVATĪ

*Not illustrated*

Plate no	Figure	Description
	Lion	Riding animal of Pārvatī and others, carved in suitable measure, the tail being generally equal to the height; in erect, sitting, or recumbent posture, the four legs being like those of the tiger; furnished with white complexion, with red mane, crescent-shaped nails and teeth; figured on arches, thrones, pillars, etc.

## CHAPTER LXV

## TĀLAS, COMPRISING TWELVE TYPES

Plate no.	Figure	Description
CLVI	First type	Large ten <i>tāla</i> , in which measures of one hundred and fifty-four parts (limbs) of the body is given. It is used in measuring superhuman deities, including Buddha, Jina, etc
	Second type	Nine <i>tāla</i> , used in measuring goddesses, sages, demons, etc.
	Third type	Eight <i>tāla</i> , used in measuring sages, devotees ordinary human beings, etc
	Fourth type	Seven <i>tāla</i> , used in measuring sages, demigods, females, etc.
	Fifth type	Six <i>tāla</i> , used in measuring the tiger, etc.



Plate no.	Figure	Description
	Sixth type	Five <i>tāla</i> , used in measuring Gaṇeśa with elephant's head and human body.
	Seventh type	Four <i>tāla</i> , used in measuring goblins, etc.
	Eighth type	Three <i>tāla</i> , used in measuring Kinnara with horse's head and human body, etc.
	Ninth type	Two <i>tāla</i> , used in measuring birds.
	Tenth type	One <i>tāla</i> , used in measuring Vandukas, Kabandhas (headless body), etc.

*Not illustrated*

	Eleventh type	Eleven <i>tāla</i> , used in measuring certain gods.
	Twelfth type	Twelve <i>tāla</i> , used in measuring Rākshasas, etc.

*N.B.*—Each of the *tāla* system admits of three varieties, large, middle, and small; ordinarily in the ten *tāla*, the whole height of an image is ten times its face, in nine *tāla* it is nine times, in eight *tāla* it is eight times, and so forth.

## CHAPTER LXVII

## PLUMB LINES, ELEVEN IN NUMBER

Plate no.	Figure	Description
CLVII	First type	Plumb-lines shown on the front of the image.
	Second type	Plumb-lines shown on the side of the image.

*N.B.*—There are eleven lines drawn through the body of an image in order to find out accurately the perpendicular and the horizontal measurement of, and the distance between different parts of the body, varying in accordance with the three postures (erect, seated, and recumbent) and the four poses (equipoise, slight flexion, three flexions, and excessive flexions).

ALLAHABAD UNIVERSITY,  
February 6, 1933.

P. K. ACHARYA.

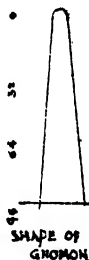
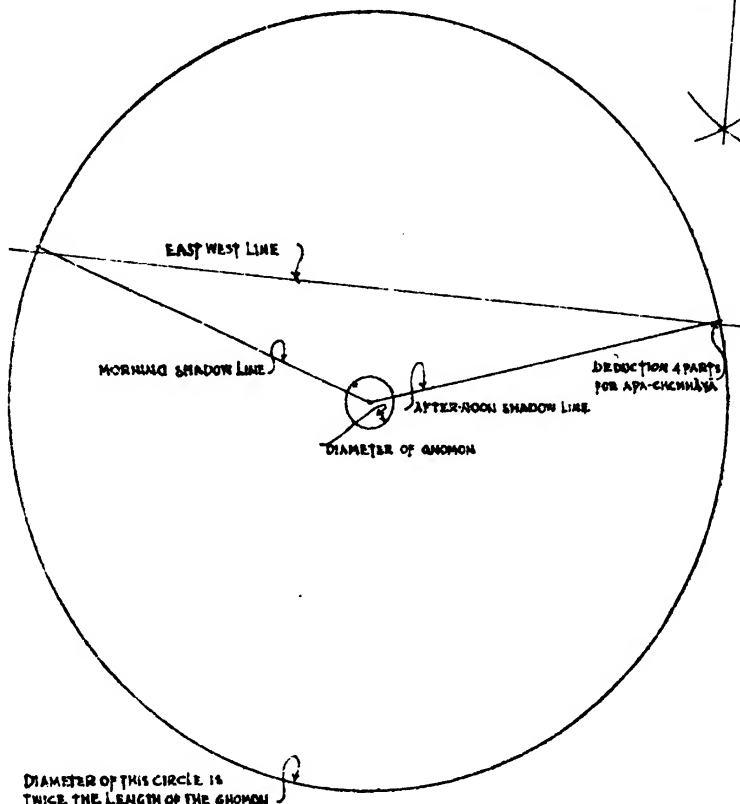
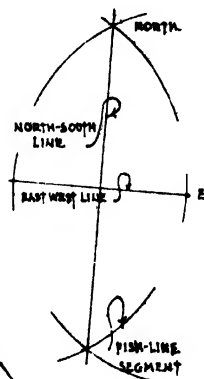
# ERRECTION OF GNOMONS AND PEGS ~ CHAPTER VI

SHEET No 1

SCALE - ONE INCH EQUALS ONE FOOT.

NOTE -

THESE FIGURES ARE ONLY APPLICABLE TO  
THE MONTHS OF VRISCHIKA AND JYESTHA  
THE MONTH OF MUMBA HAVING APA-CHHAYYA  
OF 4 PARTS THE SHADON LINES (FOR MORNING ETC)  
WOULD DECLINE TOWARDS THE SOUTH



# ERECTION OF GNOMONS AND PEGS ~ CHAPTER VI

SHEET NO. II

FIG.1. GENERAL METHOD OF FINDING CARDINAL POINTS

FIG.2. ALTERNATIVE METHOD OF FINDING CARDINAL POINTS.

FIG.3. METHOD OF FIXING FOUNDATION PEGS.

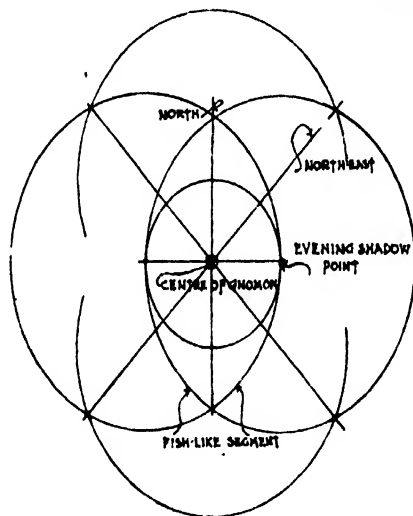


FIG.1

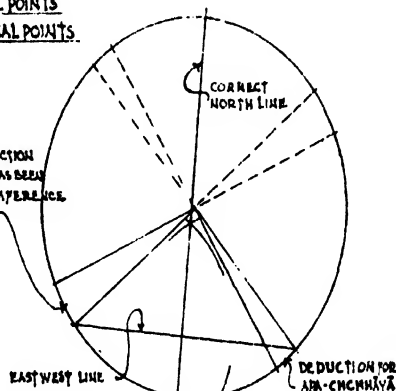


FIG.2

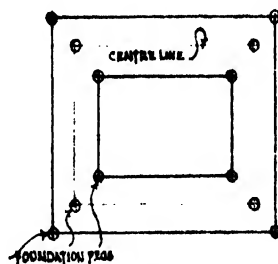


FIG.3.

THE SITE PLANS ~ CHAPTER VII

FIG 1. SAKALA OF 1 PLOT.

FIG 2. PECHAKA -- 4 --

FIG 3. PITHA -- 9 --

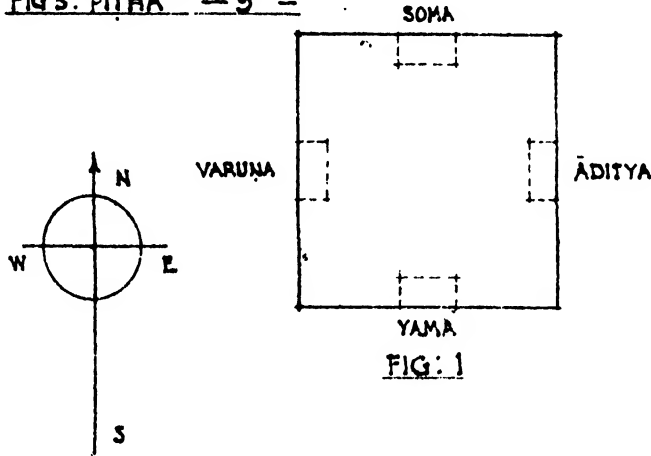


FIG: 1

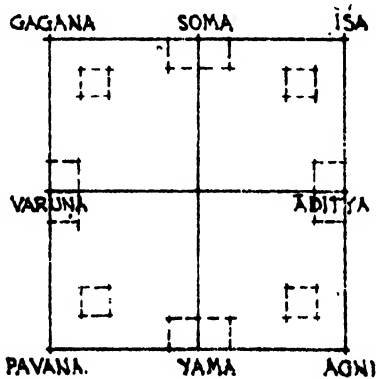


FIG: 2

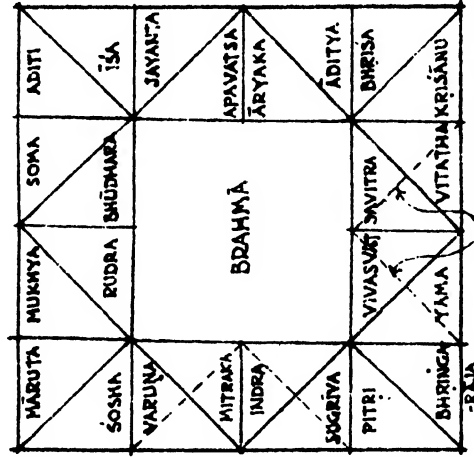
PAYANA	SOMA	ISA
VARUNA	PRITHVI	ADITYA
GAGANA	YAMA	AGNI

FIG 3

# THE SITE PLANS ~ CHAPTER VII

FIG.1. MAHĀPITHA OF 16 PLOTS.

FIG.1A ~ ARRANGED DIFFERENTLY



THE DOTTED LINES INDICATE  
ANOTHER POSSIBLE ARRANGE-  
MENT OF THOSE FOUR PLOTS

FIG.1

REPEAT THOSE NAMES FROM  
IDENTICAL PLOTS IN FIG.1

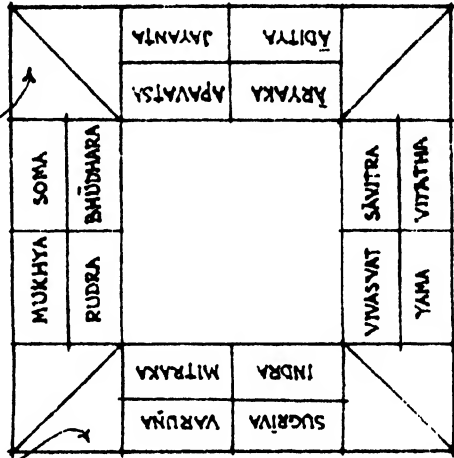


FIG.1A

THE SITE PLANS ~ CHAPTER VII  
UPA-PITHA PLAN OF 25 PLOTS



MARUṬ	MUKHYA	SOMA	ADITI	ĪśA
śOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
VARUNA	MITRA	BRAHMĀ	ĀRYAKA	ĀDITYA
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪśA
PITRI	BHRĪNGA- -RĀJA	YAMA	VITATHA	AGNI

NOTE:-

DETAIL ALLOTMENTS FOR THIS  
TYPE HAVE BEEN OBTAINED  
FROM THE FOOTNOTE, PAGE 37

THE SITE PLANS ~ CHAPTER VII  
UGRAPITHA PLAN OF 36 PLOTS

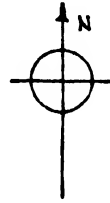


VĀYU	MUKHYA	SOMA	ADITI	ĪŚĀ
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
VARUNA	MITRA	BRAHMĀ	ĀRYAKA	ĀDITYA
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRISĀ
PITRI.	BHRĪNGA- -RĀJA	YAMA	VITATĪHA	AGNI

NOTE :-

THIS IS AN AMPLIFICATION OF  
THE UPA PITHA TYPE

THE SITE PLANS — CHAPTER VII  
STHANDILA PLAN OF 49 PLOTS



VĀYU	MUKHYA	S O M A	ADITI	ĪŚĀ
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
V A R U Ṇ A	M I T R A	B R A H M Ā	Ā R Y A K A	Ā D I T Y A
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚA
PITRĪ	BHRINGA- RĀJA	YAMA	VITATHA	AGNI

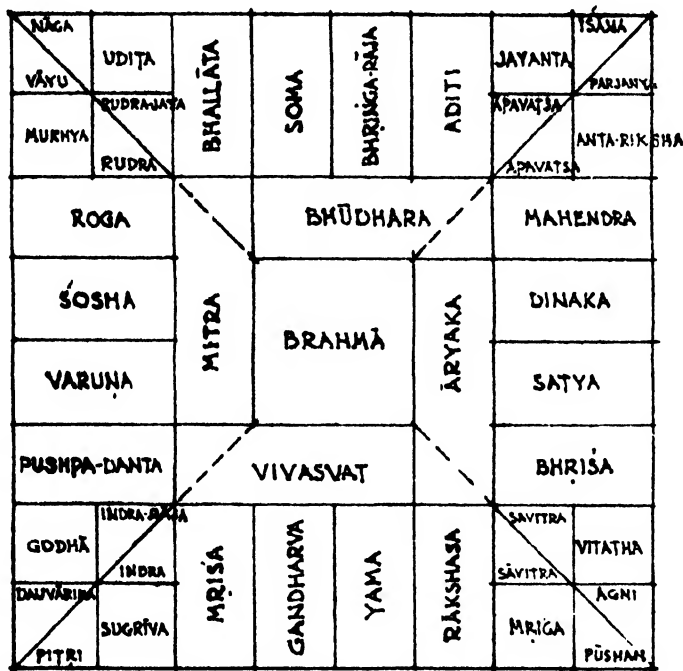
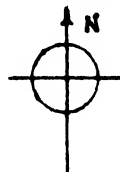
NOTE :-

THIS IS AN AMPLIFICATION OF  
THE UGRA PITHA TYPE



# THE SITE PLANS — CHAPTER VII

## CHANDITA PLAN OF 64 PLOTS

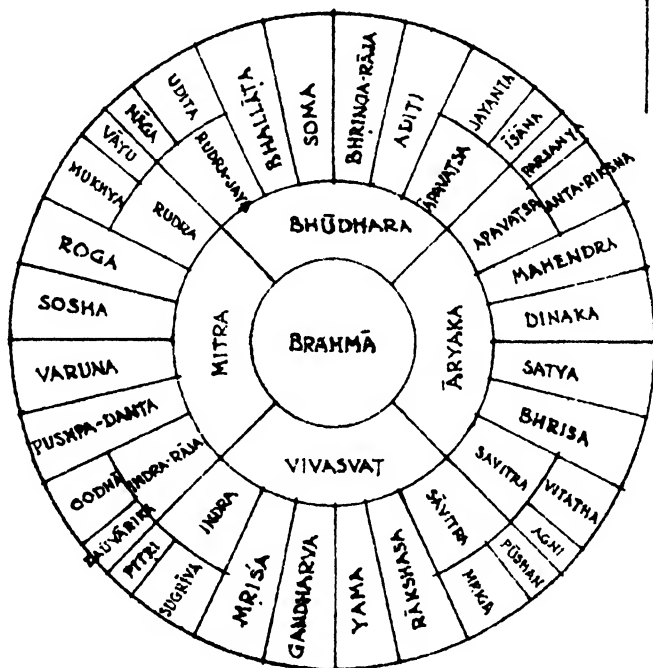
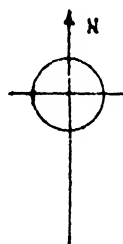


### NOTE:-

1. THE DOTTED LINES ON THE FOUR CORNERS OF THE BRAHMA PLOT INDICATE ANOTHER ARRANGEMENT OF THOSE FOUR PLOTS (ARYAKA ETC.)
2. ANOTHER ALTERNATIVE ARRANGEMENT IS POSSIBLE BY STARTING WITH ARYAKA FROM THE DUE NORTH-EASTERN PLOT OF BRAHMA.

# THE SITE PLANS ~ CHAPTER VII

## CHANDITA PLAN OF 64 PLOTS

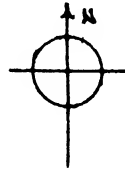


### NOTE :-

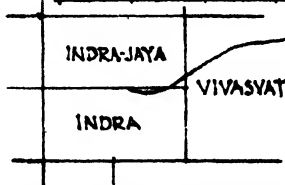
THE IDEA OF CIRCULAR PLANS  
HAS BEEN TAKEN FROM BRHAT-  
SAMHITĀ . SEE FOOT-NOTES ON  
PAGES 44 AND 45.

# THE SITE PLANS ~ CHAPTER VII

## PARAMA-SĀYIKA PLAN OF 81 PLOTS

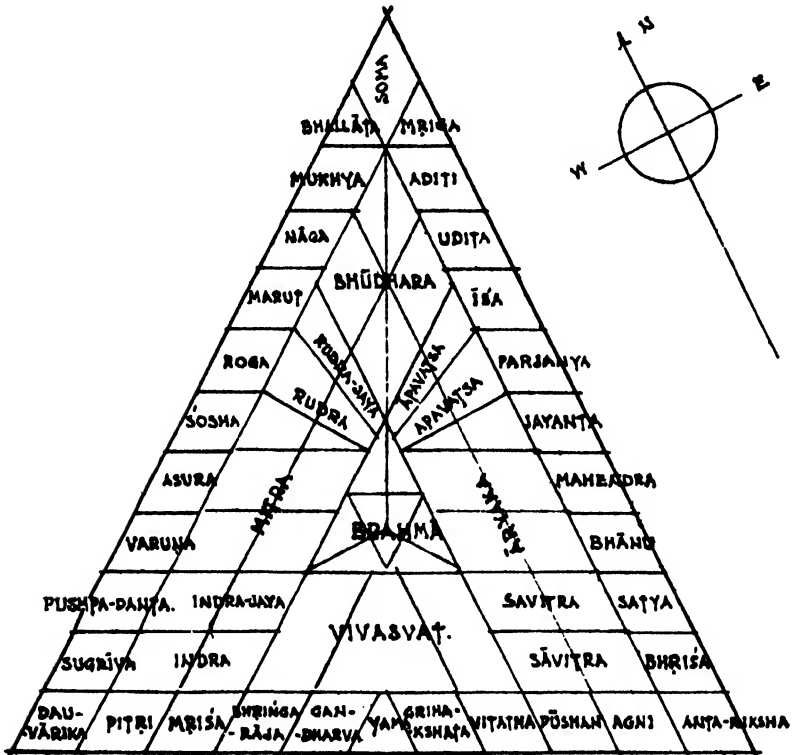


MARUT	NĀGA	MUKHYA	BHALLĀTA	SOMA	MRIGA	ADITI	UDITA	ĪśA
ROGA	RUDRA	RUDRA-JAYA	BHŪDHARA			APAVATSA	ĀPAVATSYA	PARJANYA
ŚOSHA								JAYANTA
ASURA	MITRA		BRAHMĀ			ĀRYAKA		MAHENDRA
VARUNA								BHĀNU
PUSHPA-DANTA								SATYA
SUGRĪVA	INDRA-JAYA	INDRA	VIVASVAT			SĀVITRA	SAVITRA	BHRĪśA
DAIVĀRUKA								ANTARIKSHA
PITRI	MRISA	BHŪGA-RAJA	GANDHARVA	YAMA	GRĪHA-KSHATA	VITATHA	PŪSMAN	AGNI



ALTERNATIVE ARRANGEMENT

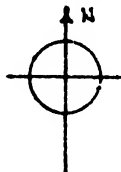


THE SITE PLANS — CHAPTER VIIPARAMA-SĀYIKA PLAN OF 81 PLOTS.NOTE:—

THE IDEA OF TRIANGULAR PLAN  
HAS BEEN OBTAINED FROM UTPALA  
SEE FOOTNOTES ON PAGES 44 AND 45.

# THE SITE PLANS ~ CHAPTER VII

## ĀSANA PLAN OF 100 PLOTS



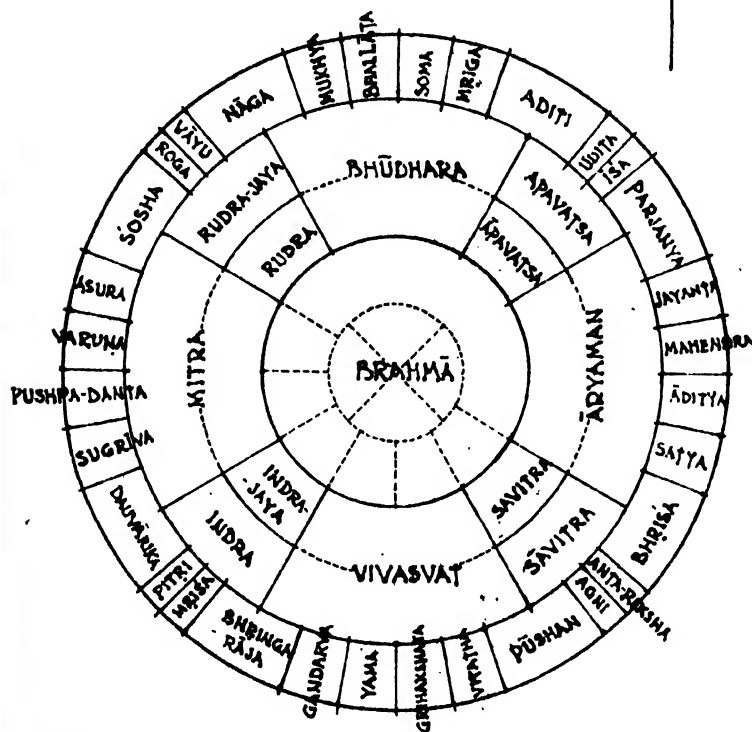
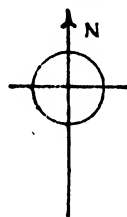
VAYU ROGA	NĀGA	MUKHYA BHALLATA	SOMA	MRIGA	ADITI	UDITA ISA
SOSNA	RUDRAJAYA	BHŪDHARA			APAVATSA	PANJANA
	RUDRA				ĀPAVATSA	
ASURA	MITRA	BRAHMĀ			ĀRYAMAN	JAYANTA
VARUNA						MAHENDRA
PUSHPA-DANTA						ĀDITYA
SUGRIVA						SATYA
DAUVĀRIKA	INDRA-JAYA	VIVASVAT			SAVITRA	BHRIŚA
	INDRA				SĀVITRA	
PITR	PHRUGHARAJA	GAN- DHARVA	YAMA	GRINA- KSHATA	YATTA	PŪSHAN
MRISA						ANITA KIKSHA

### NOTE ~

THE DETAILS OF THIS PLAN HAVE  
BEEN OBTAINED FROM SILPA-RATNA ETC.  
SEE FOOTNOTE ON PAGE 45.

# THE SITE PLANS ~ CHAPTER VII

## ĀSANA PLAN OF 100 PLOTS.



NOTE:-

THE IDEA OF CIRCULAR PLANS HAS BEEN  
OBTAINED FROM BRIHAT-SAMHITĀ AND  
SILPA-RATNA SUPPLIES DETAILS. SEE FOOTNOTES  
ON PAGES 44, 45 AND 46.

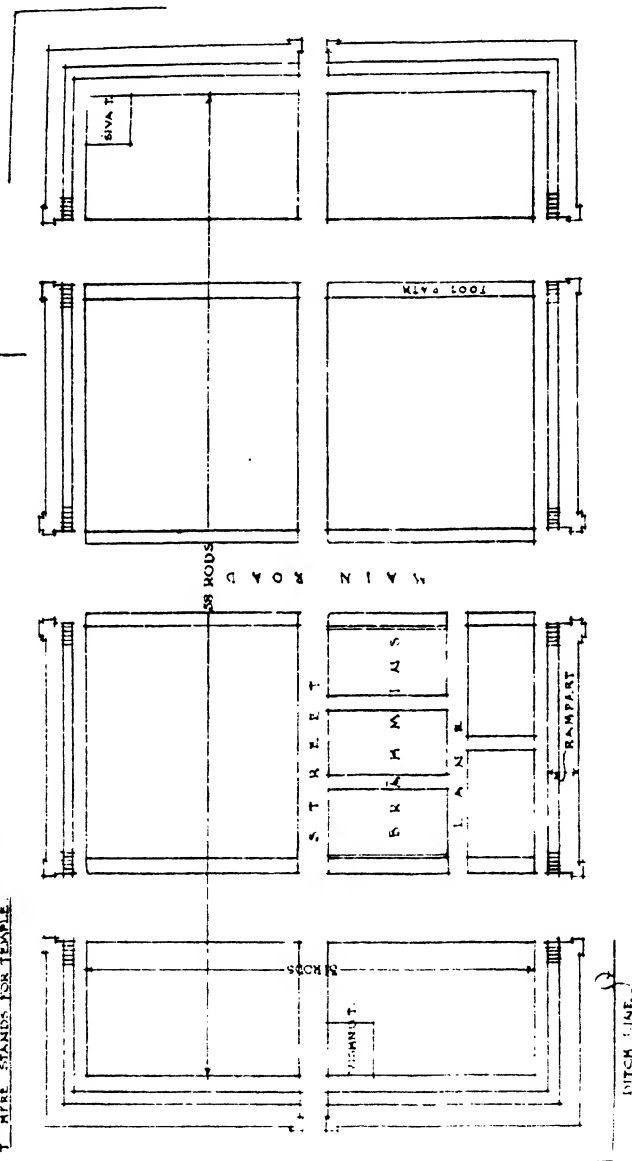
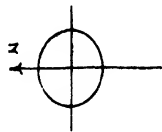
# THE VILLAGE — CHAPTER IX

## THE DANDAKA LAY-OUT

SCALE —  $\frac{1}{8}$  INCH = 1 ROD = 5-1

NOTE 2:

THE LENGTH HAS BEEN TAKEN 4 RODS LESS THAN  
DOUBLE THE PRESENT ACCORDING TO AYI RULES  
T. MIRE STANDS FOR TEMPLE

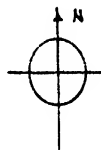


LAY-OUT PLAN

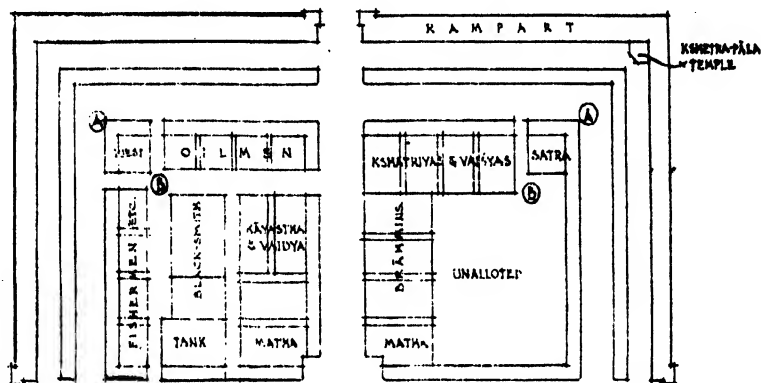


**THE VILLAGE — CHAPTER IX**  
**THE SARVATO-BHADRA LAY-OUT**  
 SCALE 1/8" INCH = 1 ROD = 5'

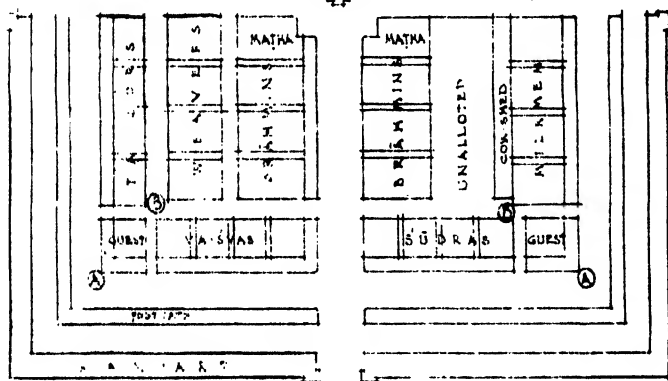
**SHEET NO. XVI**



CHAKRA T.



CHAKRA T.



**LAY-OUT PLAN**

NOTE:

THE SURROUNDING PLOT BETWEEN (A) AND (B) IS THE LAND OF FALGUNA RAO.  
 1 ACRES FOR TEMPLE.



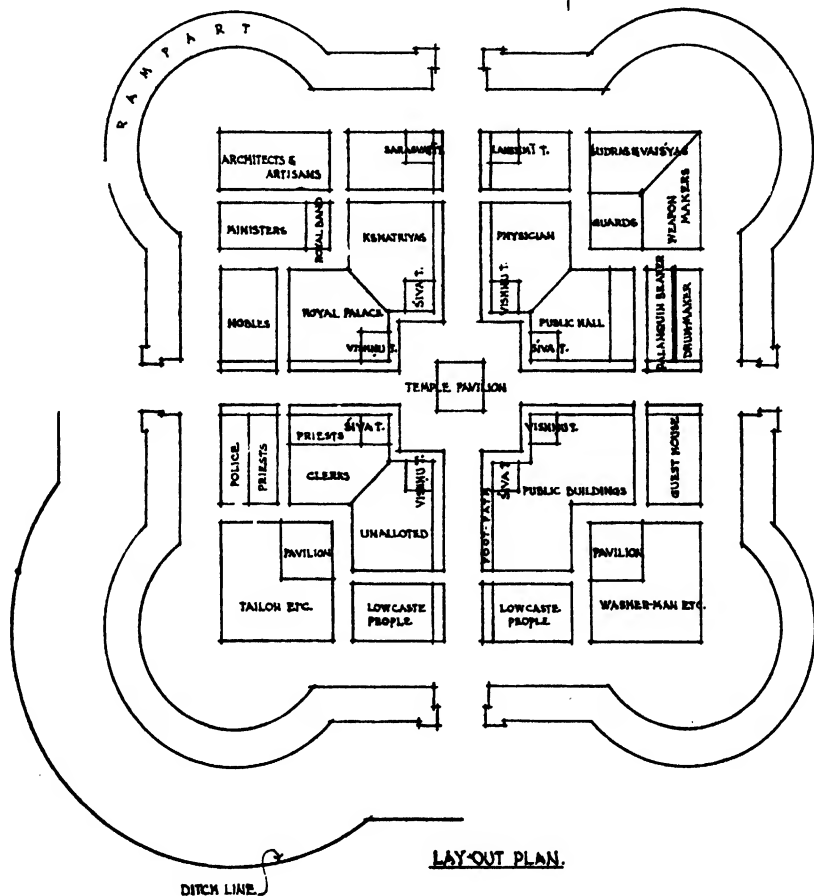
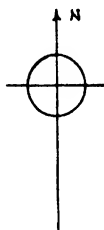
# THE VILLAGE — CHAPTER IX

## THE PADMAKA LAY-OUT

SCALE —  $\frac{1}{8}$  INCH = 3 RODS = 16-5

### NOTE:-

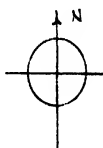
THE OUTER WALL CAN BE MADE CIRCULAR  
HEXAGONAL OR OCTAGONAL  
'T' STANDS FOR TEMPLE.



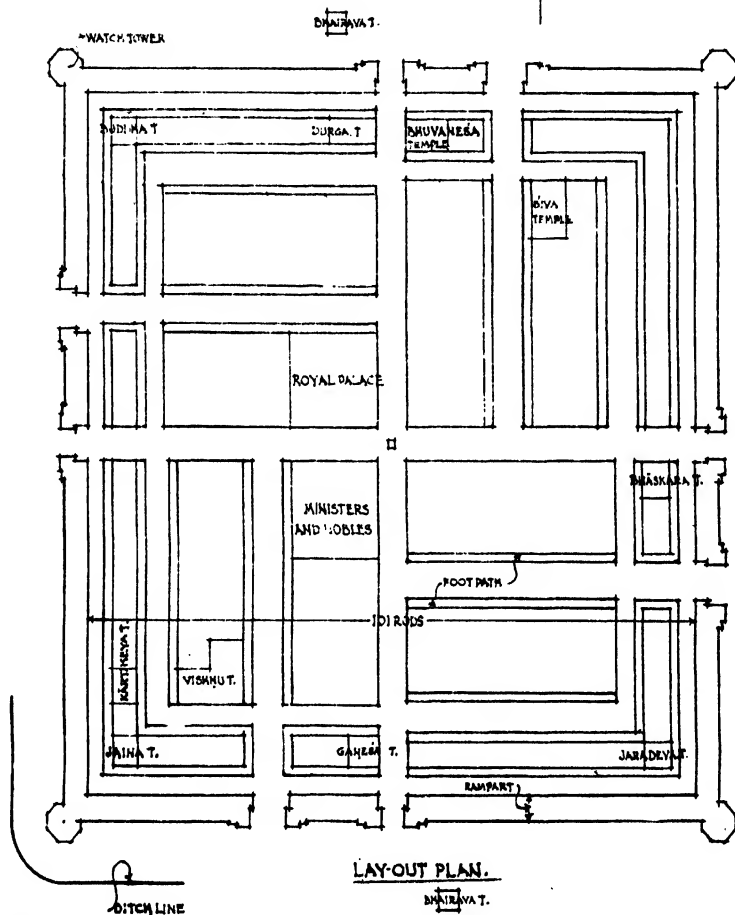
LAY-OUT PLAN.

## THE VILLAGE — CHAPTER IX

## THE SVASTIKA LAY-OUT.

SCALE:  $\frac{1}{8}$  INCH =  $2\frac{1}{2}$  RODS =  $12-8\frac{1}{2}$ 

CHAMUNDA T.



LAY-OUT PLAN.

NOTE :-

ONLY THE ALLOT-MENT OF PALACES FOR KINGS  
AND NOBLES AS WELL AS OF TEMPLES FOR GODS  
HAS BEEN GIVEN IN THE TEXT

T STANDS FOR TEMPLE



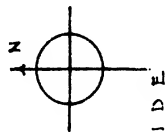
THE VILLAGE. — CHAPTER IX

## THE KÄRMUKA LAY-OUT

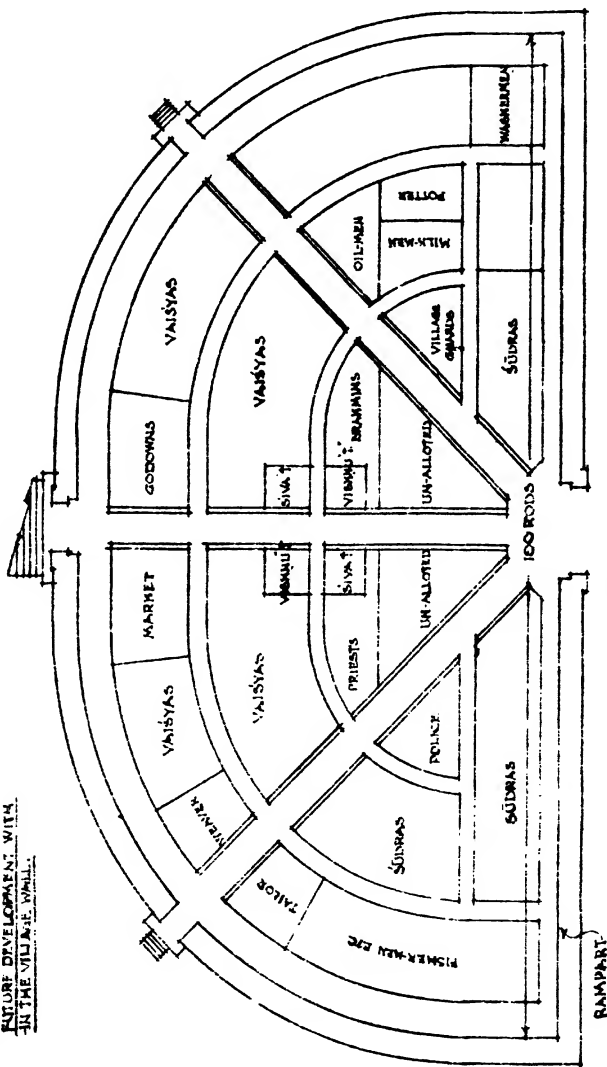
SCALE - 1/8" = 1" H = 5 RODS = 25'-5"

**NOTE:-**

UNALLOTTED SPACES ARE FOR  
FUTURE DEVELOPMENT WITH  
-IN THE VILLAGE WALL.



RIVER SIDE



**B. C. MUKHERJI.**

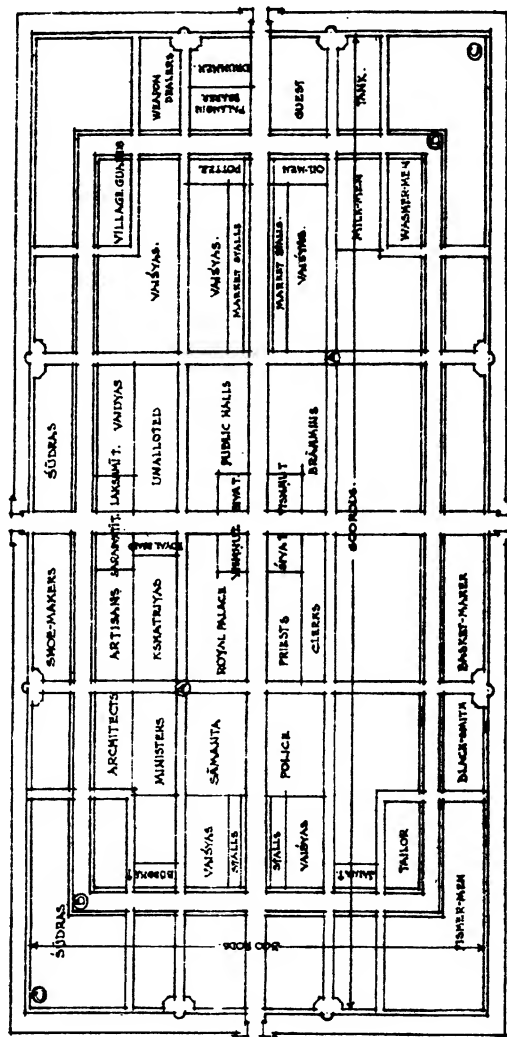
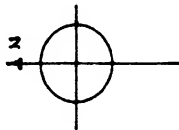
# THE VILLAGE — CHAPTER IX

## THE PRASTARA LAY-OUT

SCALE 1/4" = 100' 0" 0" 0"

NOTE:—

THE SURROUNDING STRIP OF PLOT BETWEEN CIRCLES  
 INDICATES THE PRASTARA AND SUTRA  
 CIRCLES OF THE PRASTARA ROUNDER. CENTRAL PORTION  
 IS THE PRASTARA PLOT.  
 T STANDS FOR TEMPLE



LAY-OUT PLAN

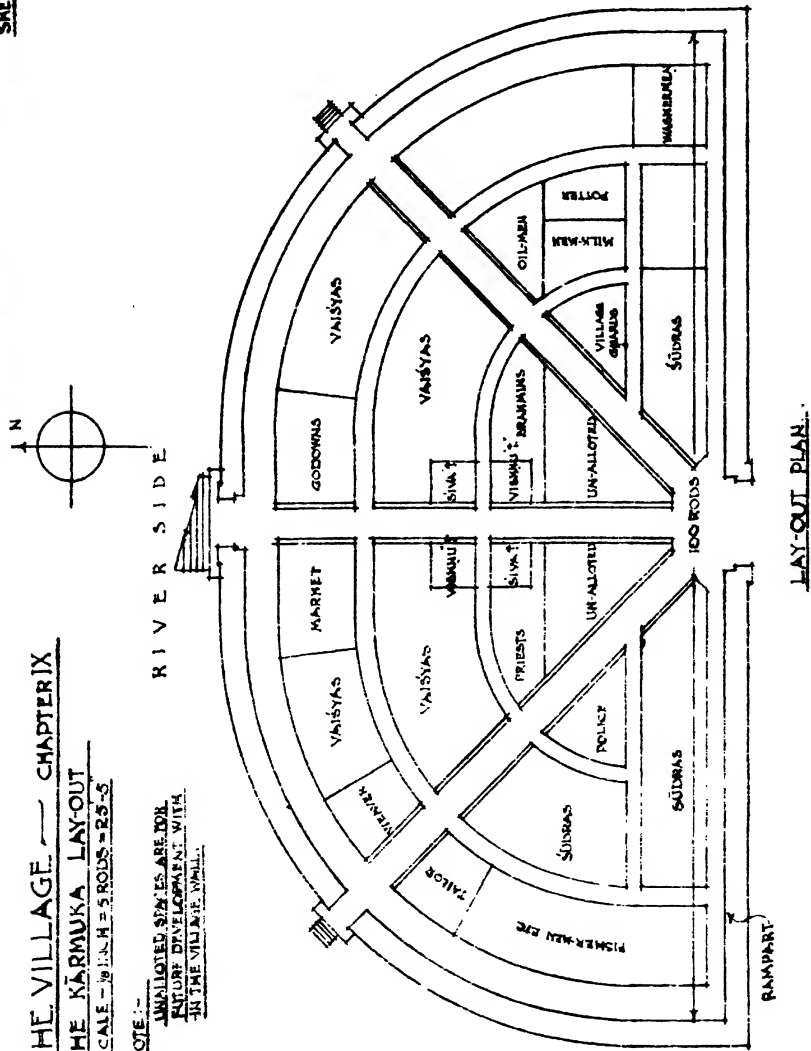
## THE VILLAGE — CHAPTER IX

## THE KARMUKA LAY-OUT

SCALE — 1/8" IN. H. = 5 RODS — RS-5

## NOTE:—

UNALLOTTED SPACES ARE FOR  
FUTURE DEVELOPMENT WITH  
IN THE VILLAGE WHILL.





# THE VILLAGE — CHAPTER IX

## THE CHATUR-MUKHA LAY-OUT

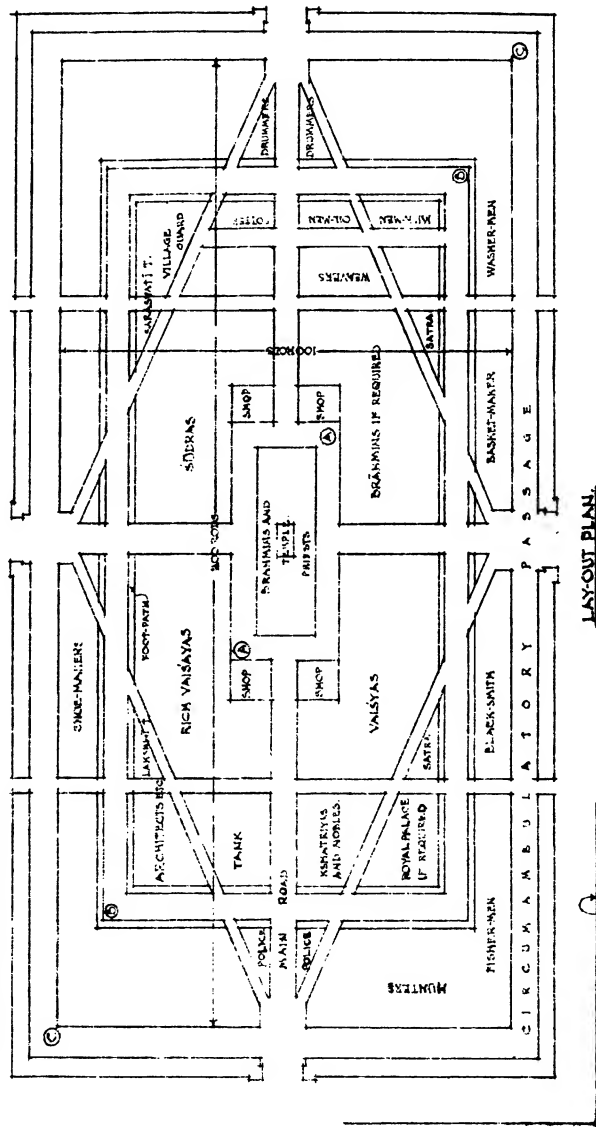
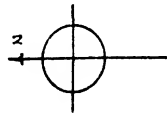
SCALE — 1/4 INCH = 3 FEET

NOTE:—

THE SURROUNDING STRIP OF PLANTING (C) AND (D) ROUGHLY INDICATES THE EAST, SOUTH AND WEST QUARTERS OF THE CHATUR-MUKHA LAY-OUT.

1. STATION FOR JEDRAH.

THIS VILLAGE IS FOR THE VAISYAS MAINLY



LAY-OUT PLAN.

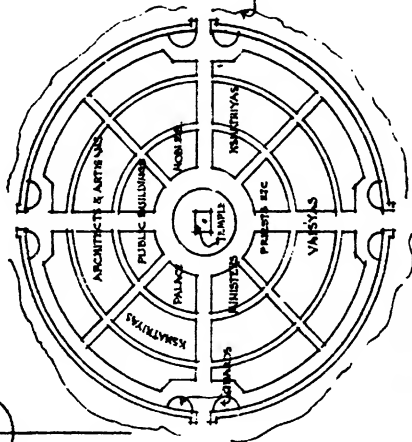
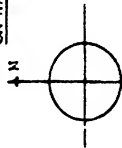


## TOWNS AND FORTS — CHAPTER X.

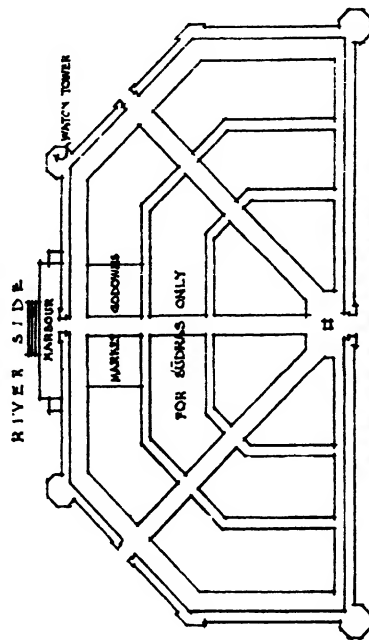
NOT TO SCALE.

NOTE 2.

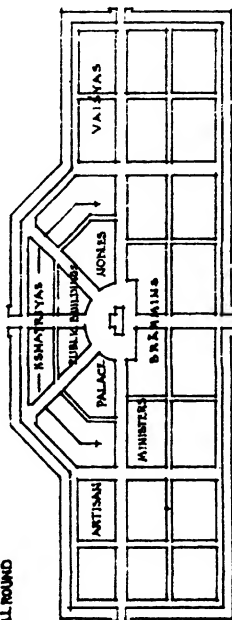
THE DETAILED ALLOCATIONS FOR THESE LAYOUTS  
ARE TO BE MADE ON THE SAME PRINCIPLE,  
ON WHICH THE VILLAGES HAVE BEEN DESIGNED.



GENERAL OUTLINE OF KHARVATA TOWN.



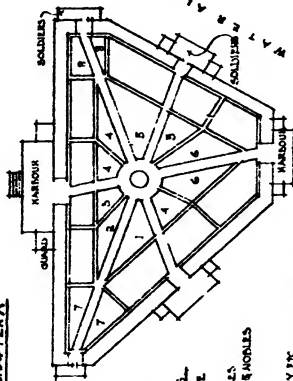
GENERAL OUTLINE OF KUNETA TOWN.  
THERE SHOULD BE NO RESIDENCE OF KINGS OR UPPER  
CASTE PEOPLE IN THIS VILLAGE.



GENERAL OUTLINE OF KURJANA TOWN.

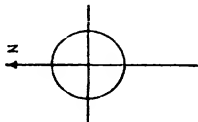
# TOWNS AND FORTS—CHAPTER X

NOT TO SCALE

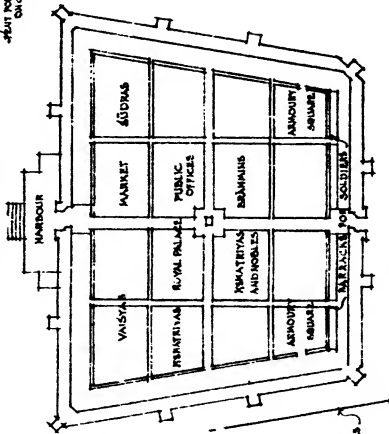


## REFERENCES

1. ROYAL PALACE
  2. MINISTERS
  3. PUBLIC OFFICES
  4. KAMRATAS & NOBLES
  5. BIKRAMHIN
  6. POLICE
  - 7 & 8. ARMOURY ETC
- ~ OF THE REMAINING PORTION CERTAIN PARTS ARE FOR LOW-CASTE PEOPLE



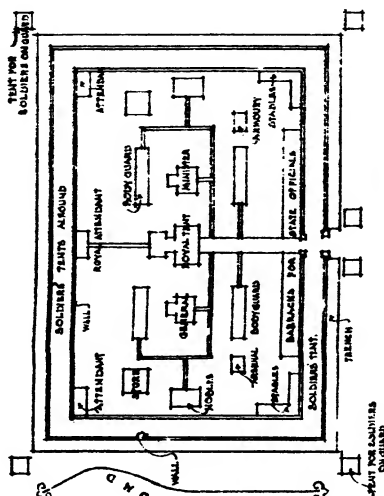
JALA-DURGA (WATER FORT)



SECTORS OF STREETS

## DROMANA—A FORTRESS

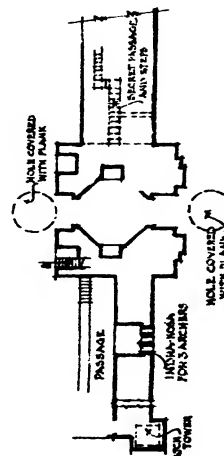
MORE OR LESS A FORTIFIED COMMERCIAL TOWN



## SIVIRA—ENCAMPMENT

NOTE:—  
THE STRUCTURE SHOULD BE OF TEMPORARY NATURE  
THE FORT, CAPTAIN OF BIKRAMHIN, PUBLIC  
MENTIONS IS GATES FOR A CIVILIAN BUT NO ONE  
ON THE POINT, NO ONLY ONE GATE HAS BEEN KNOWN

GENERAL NOTE:—  
THE OTHER TYPES OF FORTS  
NOT SHOWN IN EITHER OF THESE  
TWO SHEETS VARY ONLY IN  
MINOR DETAILS



## DETAILS OF FORT GATES

AS OBTAINED FROM ARINA, SIVIRA

# THE FOUNDATION — CHAPTER XII

SHEET NO. XXVI

WITH DIFFERENT SIZES OF BRICKS  
SCALE  $\frac{1}{2}$  INCH = ONE FOOT.

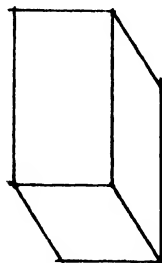
NOTE :-

THE OTHER FOUNDATIONS ARE  
PRACTICALLY THE SAME, WITH THIS  
DIFFERENCE THAT THE MATERIALS  
TO BE DEPOSITED VARY IN EVERY  
DIFFERENT CLASS OF BUILDING

ALSO THE WIDTH AND DEPTH OF FOUNDATIONS DEPEND ON THE NATURE AND  
HEIGHT OF THE STRUCTURE

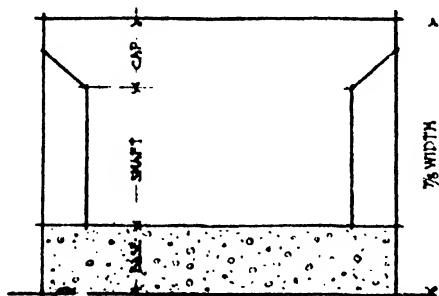


$7\frac{1}{2} \times 15 \times 3\frac{5}{8}$



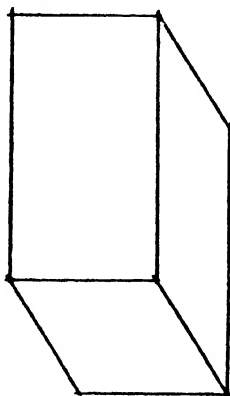
$15 \times 15 \times 3\frac{5}{8}$

## INTERMEDIATE SIZE BRICKS



## SUGGESTED SECTION OF FOUNDATION

THE WIDTH OF THIS  
FOUNDATION HAS BEEN  
TAKEN TO BE 30 INCHES  
(THAT IS 4'6") INSTEAD OF  
3 FEET AS SUGGESTED IN  
THE TEXT.



$22\frac{1}{2} \times 22\frac{1}{2} \times 4\frac{1}{2}$



$5\frac{1}{4} \times 8\frac{1}{2} \times 10\frac{1}{2}$



$5\frac{1}{4} \times 5\frac{1}{4} \times 10\frac{1}{2}$

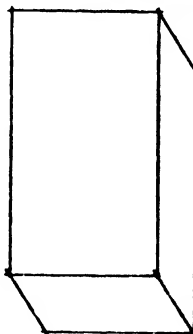


$3\frac{1}{2} \times 6\frac{3}{4} \times 15\frac{1}{2}$



$6\frac{3}{4} \times 6\frac{3}{4} \times 15\frac{1}{2}$

## SMALL SIZE BRICKS



$11\frac{1}{4} \times 22\frac{1}{2} \times 4\frac{1}{2}$

## LARGE SIZE BRICKS

# PROFILES OF MOULDINGS FROM MANASĀRA

## CHAPTER XIII

### NOTE

THE CLASSIC MOULDINGS ARE SHOWN IN NUMERAL ORDER IN THE

TABLES. THE NUMERICAL ORDER OF THE MOULDINGS IN THE MANASĀRA IS

THE SAME AS IN THE MANASĀRA. THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

THE MOULDINGS ARE SHOWN IN THE ORDER AS THEY ARE IN THE MANASĀRA.

1. VĀJANA WITH PRATĪVĀJANA  
BELOW



2. KATNA-PATTA



3. NIMNA OR SPAY  
SUBSIDIARY MOULDINGS BASED ON VĀJANA TYPE



4. VĀJANA-PATTA



5. KATNA OR CAVEITTO



6. GOPIĀNA OR OVLO



7. PRATI OR PRATIMUNNA



8. KUMUDA OR TOKUS



9. KUMMA



10. KAPOTA OR BIRDS BEAK



11. DHARA-KUMMA









# PEDESTALS OF COLUMNS

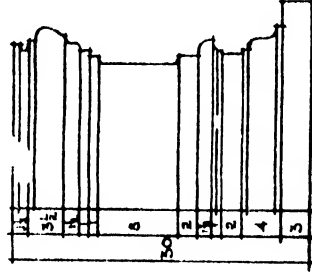
## — CHAPTER XIII

### MAṆCHA-BHADRA CLASS

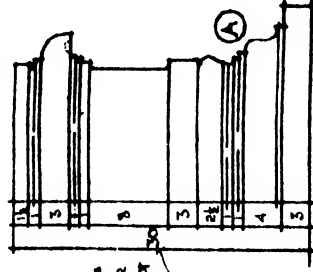
NOTE:

THE DETAIL IS DOUBLE  
THE GENERAL SIZE.

SHEET 18 XXX

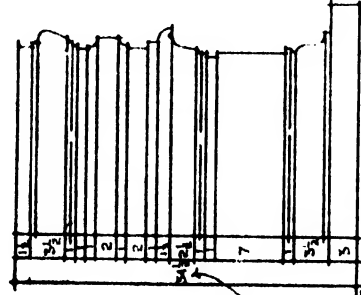


FIRST TYPE  
OF 30 PARTS



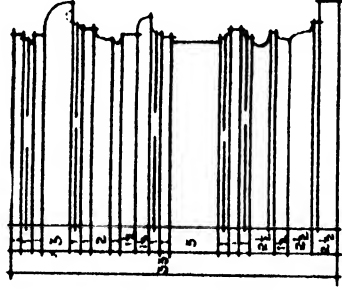
SECOND TYPE  
OF 31 PARTS

NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 30 AND NOT  
31 AS GIVEN IN  
THE TEXT



FOURTH TYPE  
OF 34 PARTS

NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 34 AND NOT  
34 AS GIVEN IN  
THE TEXT



THIRD TYPE  
OF 35 PARTS



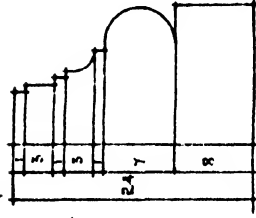
DETAIL A

B. C. MUKHERJEE

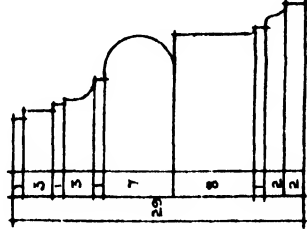
THE BASES OF COLUMNS

CHAPTER XIV

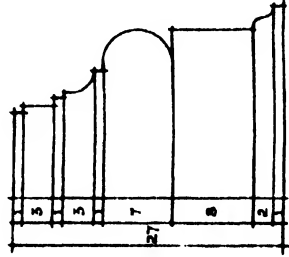
THE PĀDA-BANDHA  
CLASS



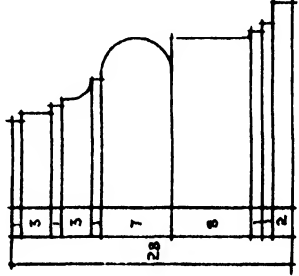
FIRST TYPE  
OF 24 PARTS —



SECOND TYPE  
OF 29 PARTS —



THIRD TYPE  
OF 27 PARTS —



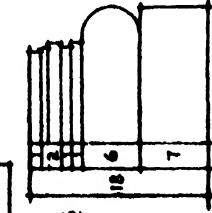
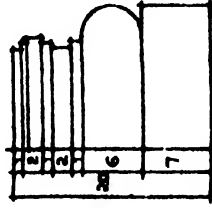
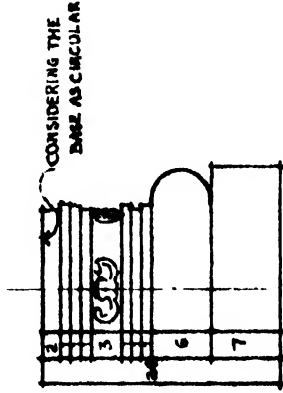
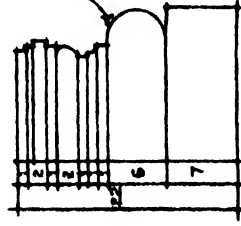
FOURTH TYPE  
OF 28 PARTS —

## THE BASES OF COLUMNS

## CHAPTER XIV F

## THE URUGA-BANDHA CLASS

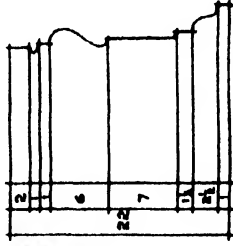
NOTE:-

THIS BASE SHOULD BE  
MADE CIRCULARFIRST TYPE  
OF 18 PARTSSECOND TYPE  
OF 20 PARTSFOURTH TYPE  
OF 24 PARTSTHIRD TYPE  
OF 22 PARTS

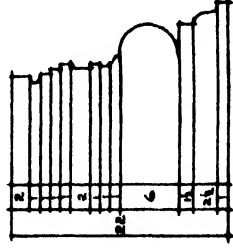
# THE BASES OF COLUMNS

CHAPTER XIV

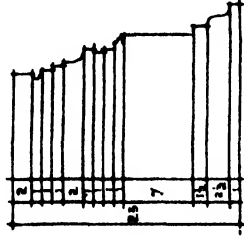
## THE PRATI-KRAMA CLASS



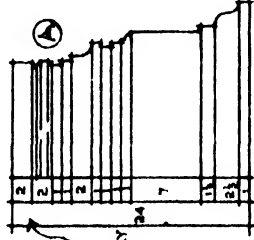
FIRST TYPE  
OF 21 PARTS —



SECOND TYPE  
OF 22 PARTS —



THIRD TYPE  
OF 23 PARTS —



FOURTH TYPE  
OF 24 PARTS —

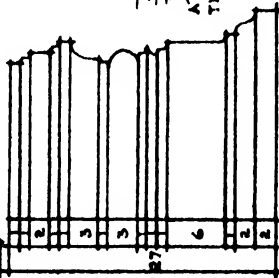


DETAIL AT (A)

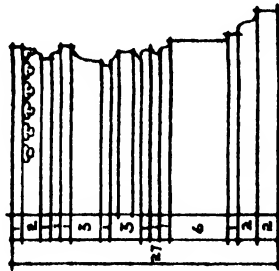
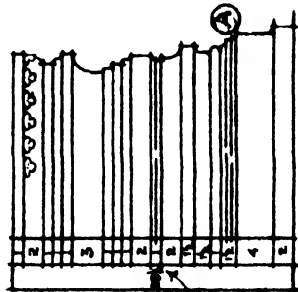
THIS FIGURE IS  
MOSTLY CON-  
JECTURAL AS  
THE TEXT IS VERY  
AMBIGUOUS

## THE BASES OF COLUMNS

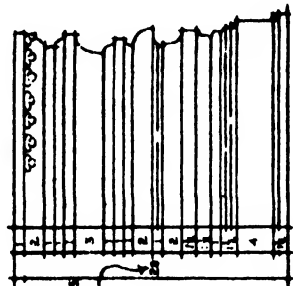
## CHAPTER XLV

THE KUMUDA-BANDHA  
CLASS

A PROFILE LINE  
THIS IS MORE PRACTICAL

FIRST TYPE  
OF 27 PARTS —SECOND TYPE  
OF 27 PARTS —

THE TEXT GIVES 20  
PARTS, BUT BY MOST  
REASONABLE ADJUST-  
MENT, THE TOTAL NUMBER  
OF PARTS CAN BE MADE  
20 1/2 ONLY

THIRD TYPE  
OF 20 PARTS ? —

THE TEXT GIVES  
20 PARTS

DETAIL AT (A)

FOURTH TYPE  
OF 20 PARTS ? —

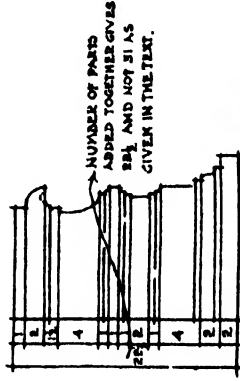
# THE BASES OF COLUMNS

## CHAPTER XIV

### THE PUSHPA-PUSHKALA AND

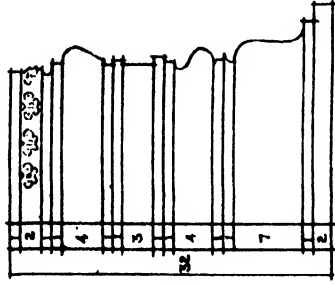
### VAPRA-BANDHA CLASSES

SHEET NO. XXXV



### VAPRA-BANDHA BASE

OF 31 PARTS ?



### FIRST TYPE

REPEAT FIRST TYPE

REPEAT FIRST TYPE

REPEAT FIRST TYPE

### SECOND TYPE

### THIRD TYPE

### FOURTH TYPE

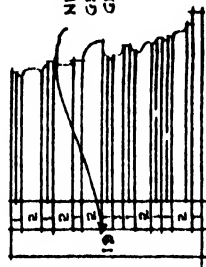
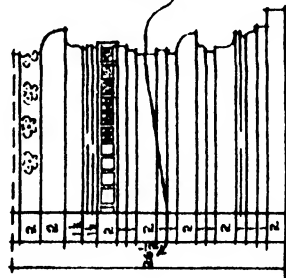
### THE FOUR PUSHPA-PUSHKALA BASES

OF 32 PARTS

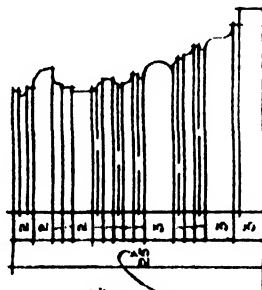
S. C. MUKHERJEE

## THE BASES OF COLUMNS

CHAPTER XIV

THE SRI-BHOGA AND  
VAPRA-BANDHA CLASSESVAPRA-BANDHA BASE  
OF 31 PARTS

SECOND TYPE



FIRST TYPE

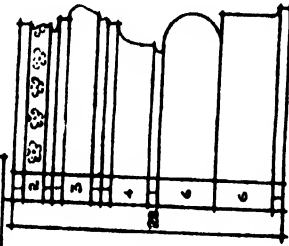
THE TWO SRI-BHOGA BASES  
OF 27 PARTS

# THE BASES OF COLUMNS

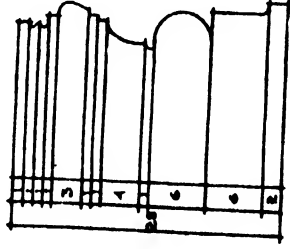
## CHAPTER XIV

### THE 'SRI-BANDHA' CLASS

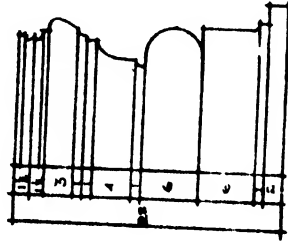
SHEET NO. XXXX



FIRST TYPE  
OF 26 PARTS :-

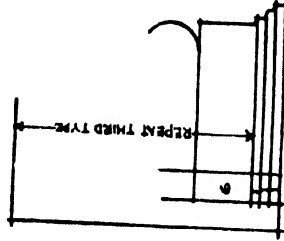


SECOND TYPE  
OF 26 PARTS :-



THIRD TYPE  
OF 26 PARTS :-

NOTE:-  
ALL THESE TYPES ARE  
OF 26 PARTS AND NOT  
OF 26 AS GIVEN IN  
THE TEXT



FOURTH TYPE  
OF 26 PARTS :-

B. C. MUKHERJI

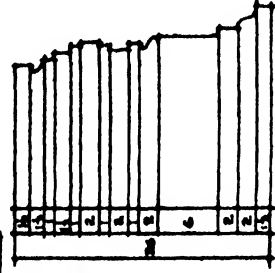


# THE BASES OF COLUMNS

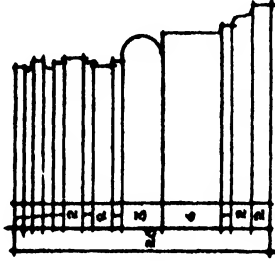
## CHAPTER XIV

### THE MAÑCHABANDHA CLASS

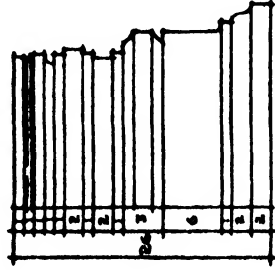
SHEET NO. XXV/III



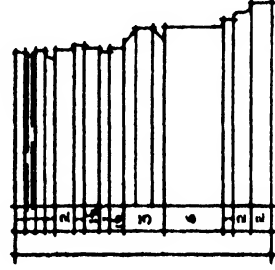
FIRST TYPE  
OF 24 PARTS



SECOND TYPE  
OF 24 PARTS



THIRD TYPE  
OF 24 PARTS



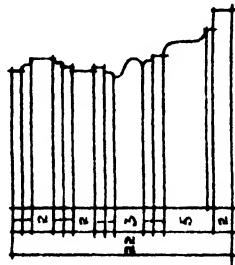
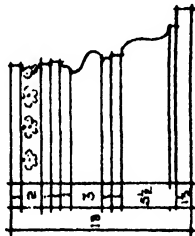
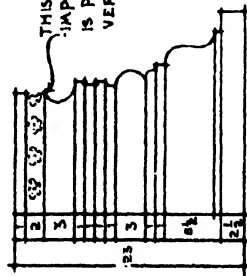
FOURTH TYPE  
OF 24 PARTS

S. C. MUKHERJEE

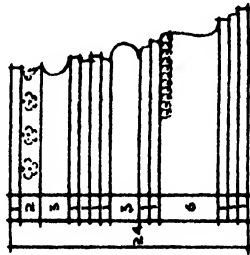
## THE BASES OF COLUMNS

## CHAPTER XIV

## THE ŚRENIBANDHA CLASS

SECOND TYPE  
OF 18 PARTSFIRST TYPE  
OF 23 PARTSTHIRD TYPE  
OF 24 PARTS

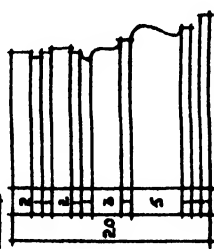
THIS METHOD OF SUPER-  
POSITION OF MOULDINGS  
IS PECULIAR THOUGH NOT  
VERY PRACTICAL

FOURTH TYPE  
OF 24 PARTS

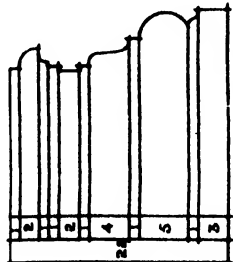
# THE BASES OF COLUMNS

## CHAPTER XIV

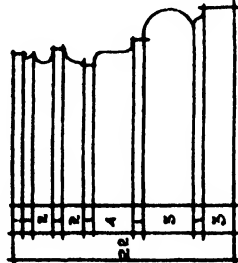
### THE PADMA-BANDHA CLASS



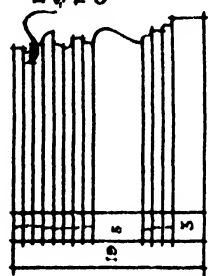
FIRST TYPE  
OF 21 PARTS



SECOND TYPE  
OF 21 PARTS



THIRD TYPE  
OF 21 PARTS



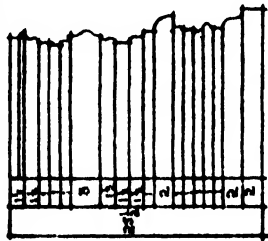
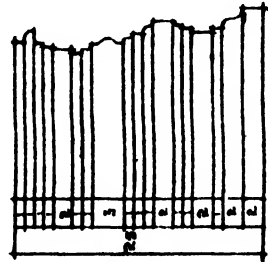
FOURTH TYPE  
OF 21 PARTS

NOTE:-  
THE TOTAL OBTAINED BY  
ADDITION OF DIFFERENT  
PARTS IN EACH TYPE IS NOT  
21 AS GIVEN IN THE TEXT  
FOR ALL THE FOUR TYPES

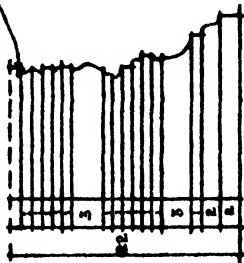
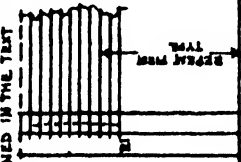
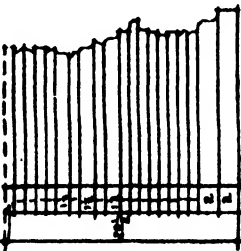
BY HAVING EIGHT CON-  
SECUTIVE EQUAL DIVISIONS  
THE FIGURE SEEMS TO BE  
OUT OF SCALE

## THE BASES OF COLUMNS

CHAPTER XLV

THE KUMBHA-BANDHA  
CLASSFOURTH TYPE  
OF 24 PARTS ?FIFTH TYPE  
OF 24 PARTS ?

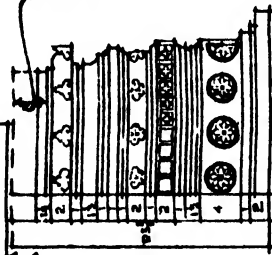
IN THE FIRST THREE TYPES THE TOPMOST  
FILLET HAS BEEN ADDED THOUGH NOT  
MENTIONED IN THE TEXT

FIRST TYPE  
OF 24 PARTS ?SECOND TYPE  
OF 24 PARTS ?THIRD TYPE  
OF 24 PARTS ?

## THE BASES OF COLUMNS.

## CHAPTER XIV

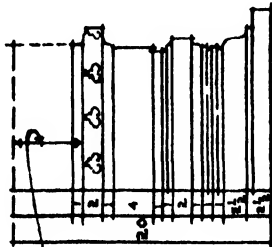
THE RATNA-BANDHA.  
PATTI-BANDHA. SRI-  
KANTA AND KAMPA-  
BANDHA CLASSES.



RATNA-BANDHA BASE

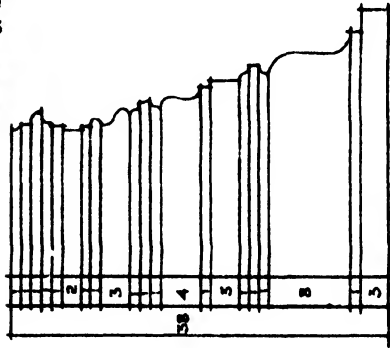
OF 26 PARTS.

DOTTED LINES SHOW THE  
HEIGHT OF PATTI-BANDHA  
ACCORDING TO THE TEXT. THIS  
MOULDING SPECIALLY IS NEVER  
MORE THAN 1½ OR 2 PARTS



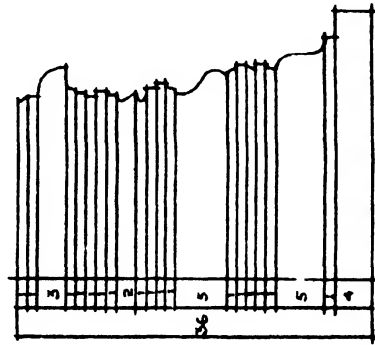
PATTI-BANDHA BASE

OF 26 PARTS.



SRI-KANTA BASE

OF 38 PARTS.



KAMPA-BANDHA BASE

OF 36 PARTS.

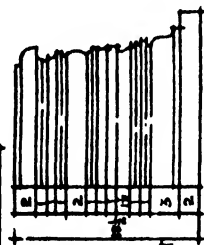
## THE BASES OF COLUMNS

## CHAPTER XIV

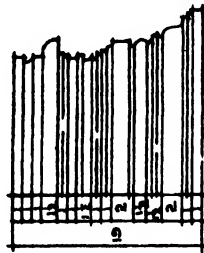
**KUKSHI-BANDHA CLASS**

**Note:-**

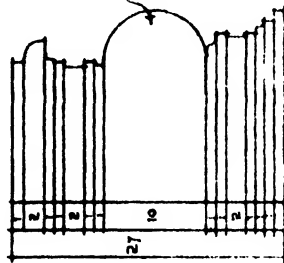
IN THE TWO TYPES FIRST AND  
THIRD, THE TOTALS OF THE  
NUMBER OF PARTS FOR DIFFERENT  
MOULDINGS VARY FROM THOSE  
GIVEN IN THE TEXT



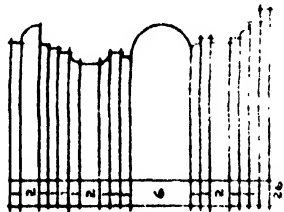
FIRST TYPE  
OF 18 PARTS?



SECOND TYPE  
OF 19 PARTS

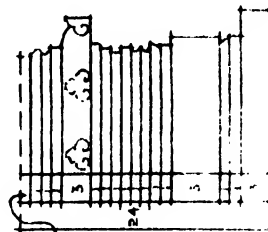


11207 DE



SECRET

THIS FILLET HAS  
BEEN ADDED AS  
A FISH ON THE TOP



FOURTH TYPE  
OF 14 DAYS

THIS LOOKS UN-  
-USUALLY HEAVY

# THE COLUMNS — CHAPTER XV

## THE CHITRA-KANTHA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PRESTAL — 1 PART

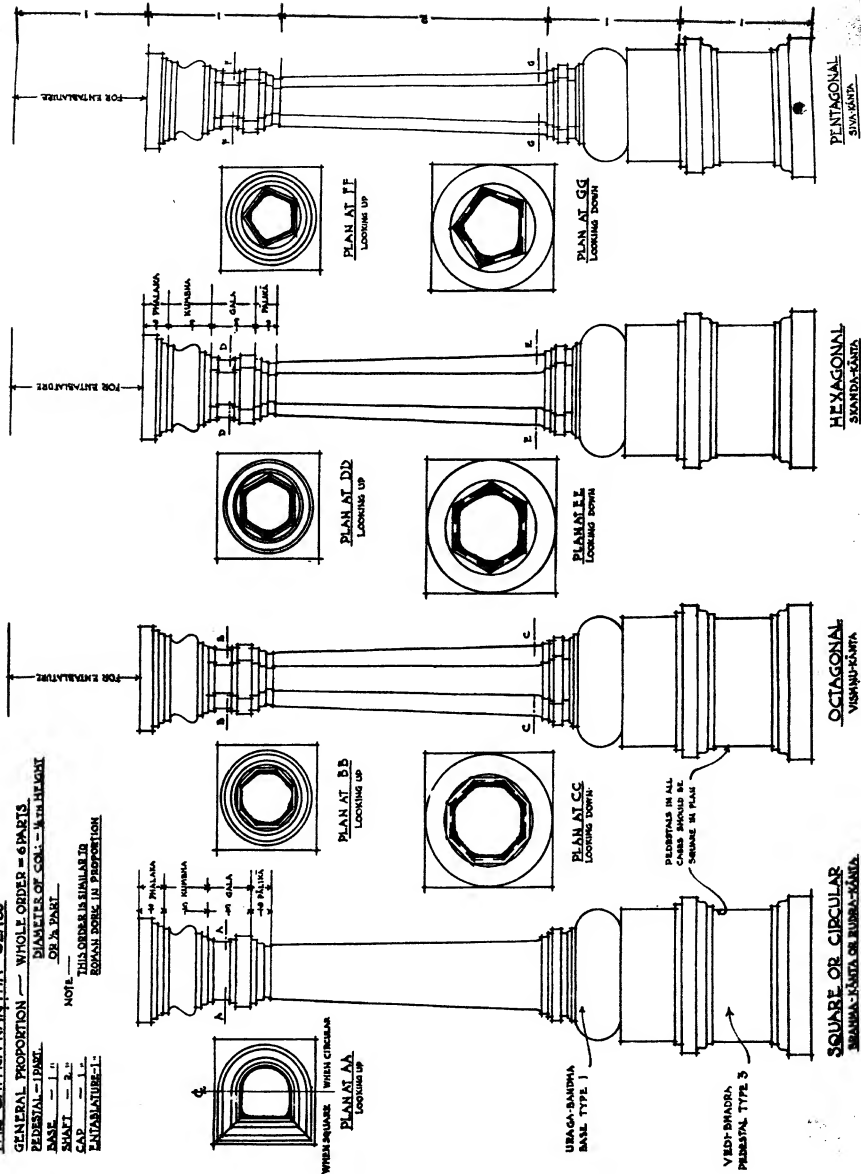
BASE — 1 1/2

SHAFT — 3

CAP — 1 1/2

ENTABLATURE — 1 1/2

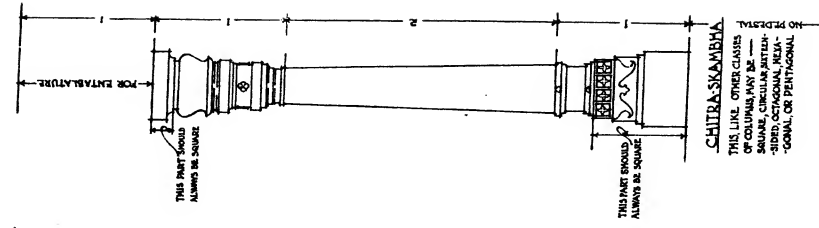
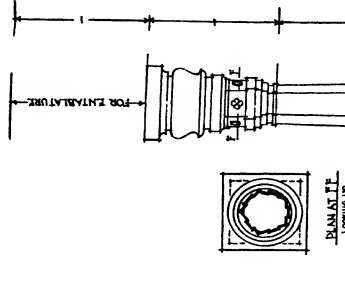
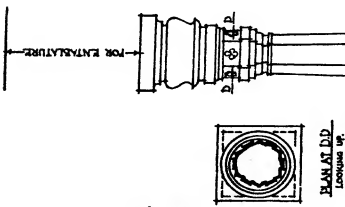
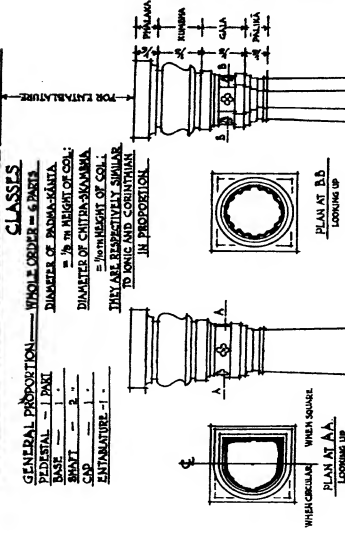
NOTE — THIS ORDER IS SIMILAR TO  
ROMAN DOME IN PROPORTION



# THE COLUMNS — CHAPTER XV THE PADMA-KANTA AND CHITRA-SKAMBHA

## CLASSES

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS  
PEDISTAL — 1 PART  
FESTIVAL — 1 PART  
SHAFT — 3 PARTS  
CAP — 1 PART  
ENTABLATURE — 1 PART  
= 1/6th HEIGHT OF COL.  
= 1/6th HEIGHT OF COL.  
THEY ARE RESPECTIVELY SIMILAR  
TO IONIC AND CORINTHIAN  
IN PROPORTION.



SQUARE OR CIRCULAR  
PADMA-KANTA OR RIBHA-KANTA

PEDISTALS IN ALL  
CASES SHOULD BE  
SQUARE IN PLAN

OCTAGONAL  
VISHNU-KANTA

HEXAGONAL  
SHANDA-KANTA

PENTAGONAL  
SHANDA-KANTA

CHITRA-SKAMBHA  
THIS LINE, OTHER CLASSES  
OF COLUMNS MAY BE —  
SQUARE, CIRCULAR, PENTAGONAL,  
OCTAGONAL, HEXAGONAL OR  
PENTAGONAL

THIS PART SHOULD  
ALWAYS BE SQUARE

THIS PART SHOULD  
ALWAYS BE SQUARE

THIS PART SHOULD  
ALWAYS BE SQUARE

THIS PART SHOULD  
ALWAYS BE SQUARE



THE COLUMNS—CHAPTER XV

THE PĀLIKĀ-STAMBHA CLASS

GENERAL PROPORTION --- WHOLE ORDER = 6 PARTS

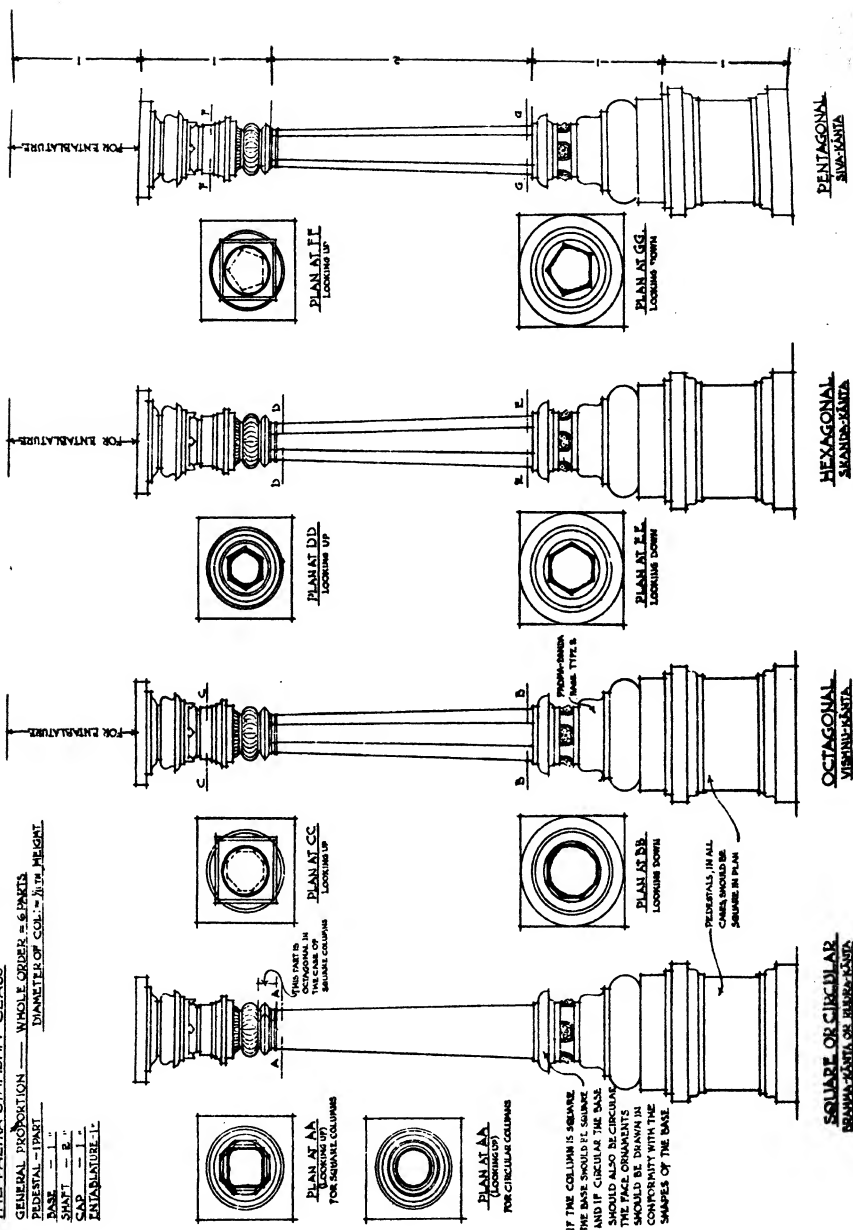
PEDESTAL - 1 PART

**PAGE - 1 -**

SHAFT - 2"

SAP - 1  
PONTIATIDE - 1

संख्या १०४५/१९८१



**SQUARE OR CIRCULAR**

**OCTAGONAL**  
**VISHNU-KRANTA**

**HEXAGONAL  
SKANDIA-KRYTA**

PENTAGONAL  
SIVA-KANTA

# THE COLUMNS CHAPTER XV

## THE KUMBHA-STAMBHA AND KOSHTHA-STAMBHA

GENERAL PROPORTION WHOLE ORDER = 6 PARTS

PEDESTAL - 1 PART

DIAMETER OF BOTH THE CLASSES

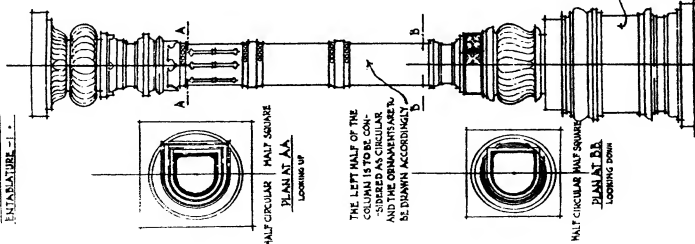
= JAIN HEIGHT OF COL.

BASE - 1 -

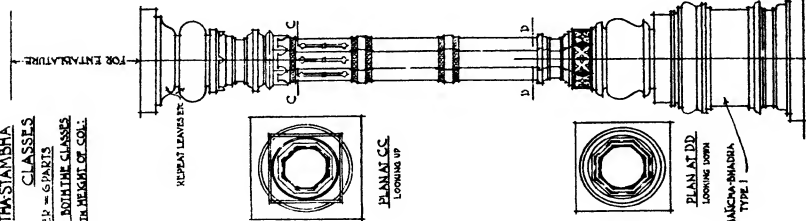
SHAFT - 2 -

CAP - 1 -

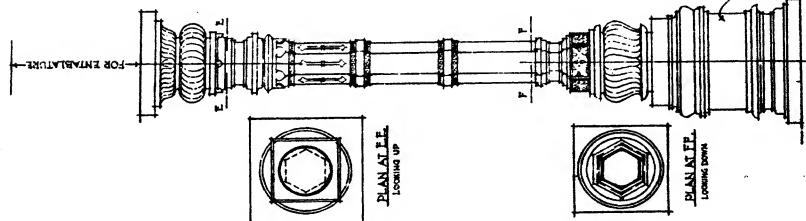
ENTABLATURE - 1 -



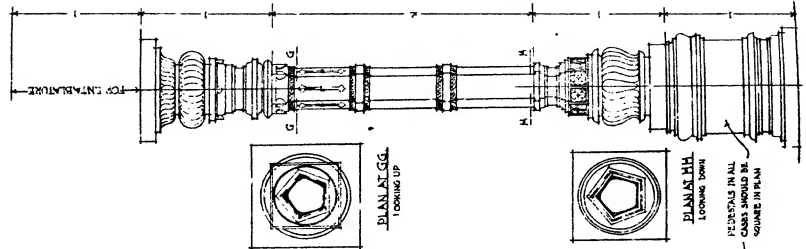
SQUARE OR CIRCULAR  
KUMBHA-STAMBHA OR KOSHTHA-STAMBHA



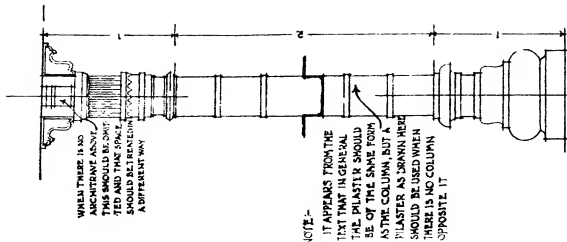
OCTAGONAL  
VISHNU-STAMBHA



HEXAGONAL  
SKANDA-STAMBHA



PENTAGONAL  
SHIVA-STAMBHA



KOSHTHA STAMBHA  
EQUVALENT TO GREEK ANTA

NOTE - IT APPEARS FROM THE TEXT THAT IN GENERAL THE PILASTER SHOULD BE OF THE SAME FORM AS THE COLUMN, BUT A PILASTER AS DRAWN HERE SHOULD BE USED WHEN THERE IS NO COLUMN OPPOSITE IT

## THE COLUMNS CHAPTER XV

## THE SET OF FIVE ORDERS

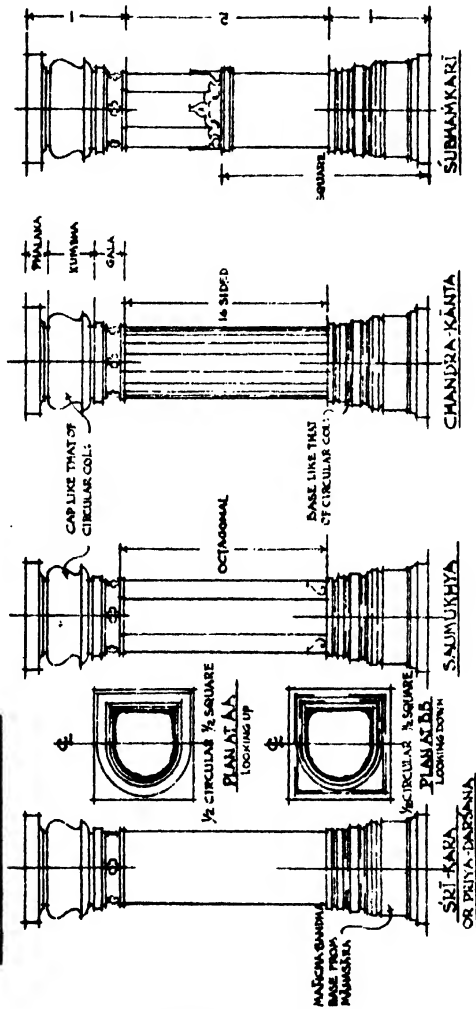
FROM SUPRA-SHREYA AND OTHER ĀGAMAS  
BASED ON MĀNĀSĀRA

PROPORTION - BASE - 1 PART, SHAFT - 3, CAP - 1

THERE IS NO MENTION OF PEDISTAL AND ENTABLATURE.

DIAMETER OF COL. =  $\frac{1}{4}$  TH HEIGHT (SUPPLIED FROM KĀSYAPA).

NO MENTION OF ENTASIS



S. C. MUKHERJĪ.

# THE COLUMNS — CHAPTER XV

THE SET OF FIVE ORDERS  
FROM PRIMA-SAMHITA ETC. BASED  
ON MANSARA

PROPORTION - WHOLE ORDER - 10 1/2 PARTS

PRIMA-SAMHITA - 1. BASE - 1. SHAFT - 6. CAP - 1

ENTABLATURE - 1 1/2

NOTE - 2

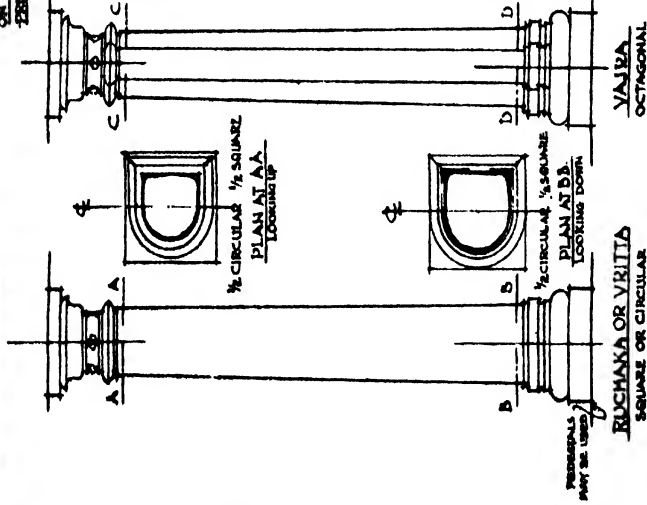
1. THIS IS SIMILAR TO TUSCAN

ORDER IN PROPORTION

2. THESE FIGURES ARE BASED

ON PROF. KERN'S INTER-

PRETATION OF PRIMA-SAMHITA



RUCHAKA OR VRITA  
SQUARE OR CIRCULAR

VAJRA  
OCTAGONAL

DVI-VAJRA  
SIXTEEN-SIDED

PRASTHARA  
THIRTY-TWO-SIDED  
ON THE MIDDLE

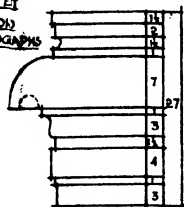
# THE ENTABLATURES AND ROOFS — CHAPTER XVI

SHEET NO. 1

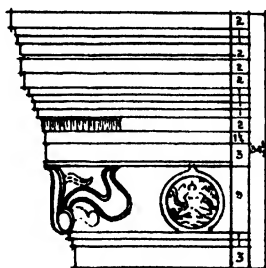
## NOTE:—

1. THE TOTAL OF THE NUMBER OF PARTS  
FOR EACH TYPE VARIES FROM  
WHAT IS GIVEN IN THE LIST

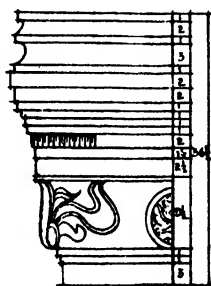
2. EXCEPTING THE TYPES SECOND  
AND THIRD IMAGES AND LEGONONS  
DO NOT SUIT OTHERS



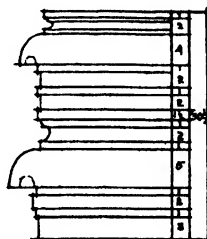
FIRST TYPE



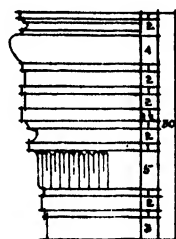
SECOND TYPE



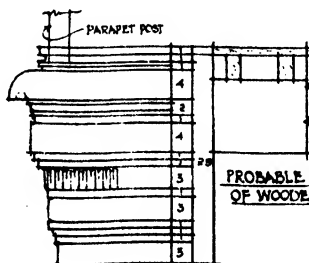
THIRD TYPE



FOURTH TYPE



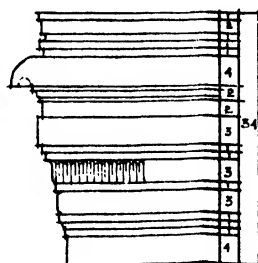
FIFTH TYPE



SIXTH TYPE

THE SEVENTH TYPE  
VARIES FROM THE  
SIXTH ONLY IN MINOR  
DETAILS

PROBABLE SECTION  
OF WOODEN ROOF

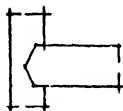


EIGHTH TYPE

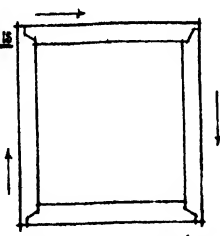
# THE JOINERY — CHAPTER XVII

## NOTE :-

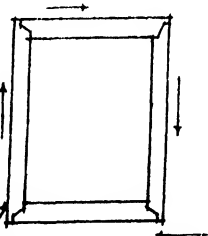
THIS CHAPTER DEALS WITH WOOD JOINERY AND CARPENTRY. THERE IS AN OCCASIONAL MENTION OF STONE JOINT.



JOINT BETWEEN A HORIZONTAL AND A VERTICAL PIECE ON THE INSIDE OF THE LATTER

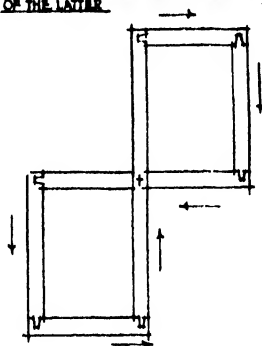


NANDYĀVARTĀ ORDER OF JOINERY

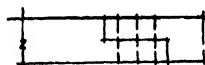


SARVATO-BHADRA ORDER OF JOINERY

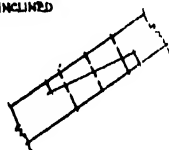
THE DIFFERENCE BETWEEN NANDYĀVARTĀ AND SARVATO-BHADRA TYPES OF JOINERY IS THAT, IN THE LATTER, PIECES ARE INCLUDED



SVASTIKĀ ORDER OF JOINERY



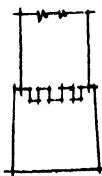
MALLA-BANDHA JOINT 'A' OR HALVED JOINT



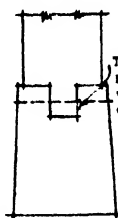
MALLA-BANDHA JOINT 'B' OR SCARFED JOINT



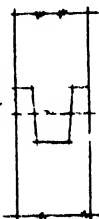
PLAN



MAHĀ-VRITTA JOINT OF MESHA-YUDDHA TYPE



MESHA-YUDDHA JOINT OR MORTISE AND TENON JOINT



SUKARA-GHRĀṆA JOINT



JOINTS IN FRIEZE

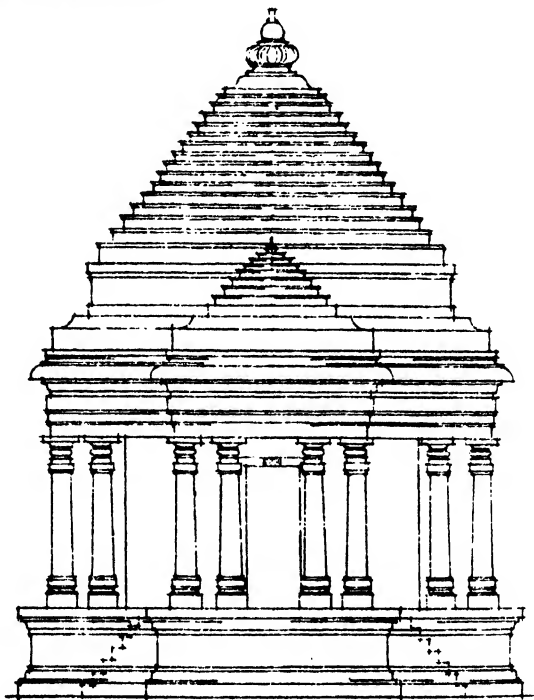
# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

1. ALL THESE TYPES MAY BE UTILISED  
 BOTH AS TEMPLES AND DWELLING HOUSES  
 WITH SLIGHT DIFFERENCE IN DETAILS  
 TO BE INDICATED IN THE SECTION

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
 SIMILARLY WITH DIFFERENT PROPORTIONS



FIRST TYPE  
 OF SMALL PROPORTION

HEIGHT =  $\frac{1}{4}$  BREADTH  
= 8 PARTS.

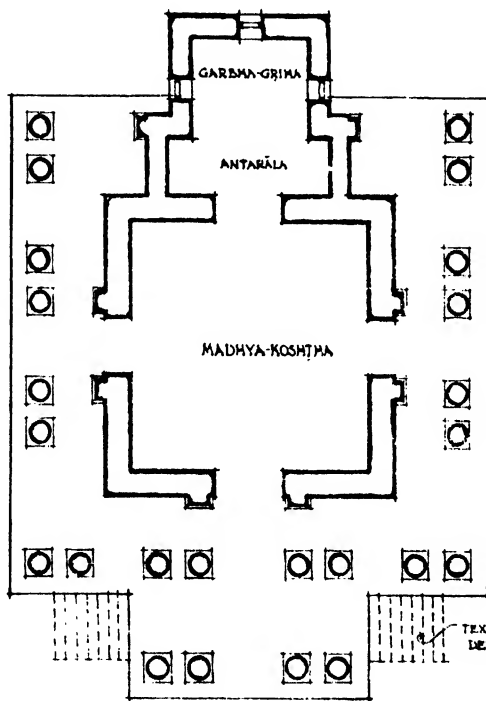
SCALE OF  $\frac{1}{4}$  0 4 PARTS

# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE TYPICAL PLAN

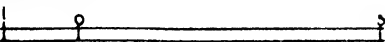
### NOTE :-

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DWELLING HOUSES  
WITH SLIGHT DIFFERENCE IN DETAILS



**SUGGESTED PLAN**  
**BASED ON FIRST TYPE**

**GARBHA-GRHA = 1/3RD BREADTH  
IN THIS CASE**

SCALE OF  PARTS



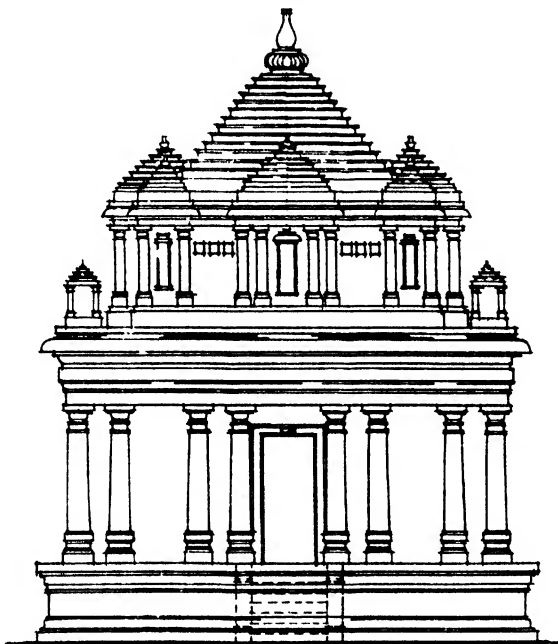
# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

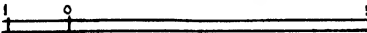
ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS TO BE  
INDICATED IN THE SECTION

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS.



THE SECOND TYPE  
OF SMALL PROPORTION

HEIGHT =  $1\frac{1}{4}$  BREADTH  
= 10 PARTS

SCALE OF  PARTS

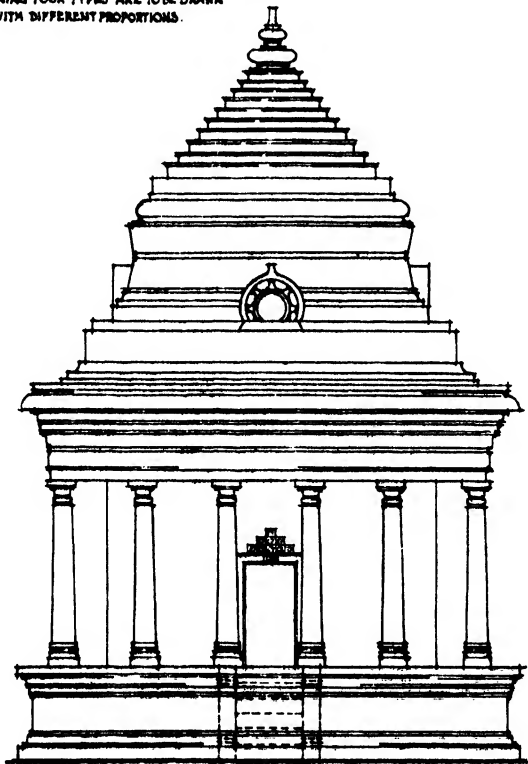
# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS WITH  
SLIGHT DIFFERENCE IN DETAILS TO BE INDICATED IN THE SECTION

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS.



THE THIRD TYPE  
OF INTERMEDIATE PROPORTION.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 18 PARTS.

SCALE OF . 0 — 4 — 8 PARTS

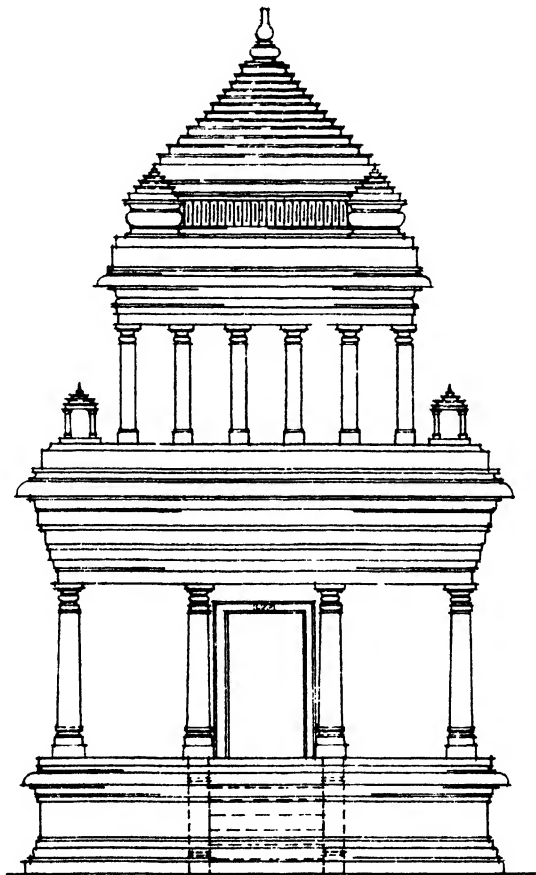
# THE ONE-STOREYED BUILDINGS— CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS TO BE  
INDICATED IN THE SECTION.

THE BEGINNING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS



THE LAST TYPE  
OF LARGE PROPORTION

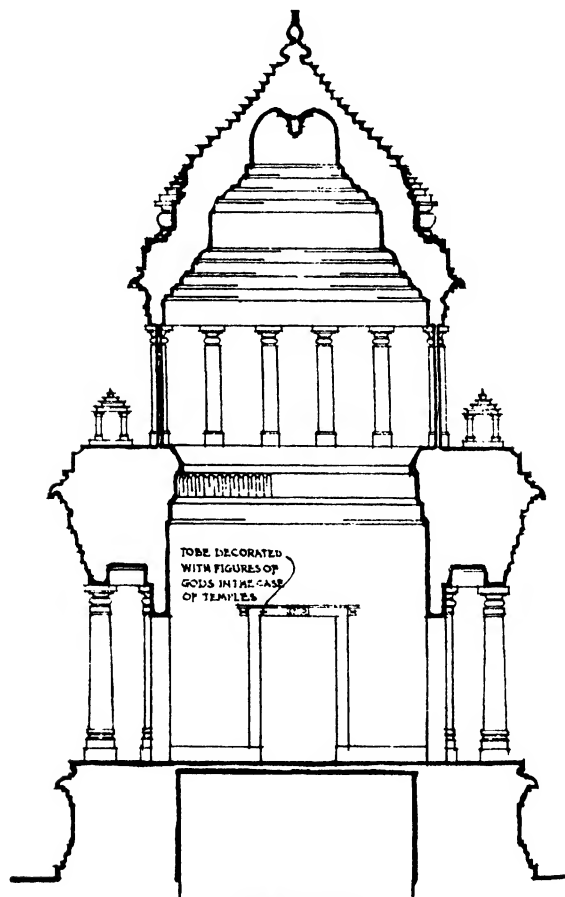
SCALE OF 1 0 5 10 15 PARTS.

# THE ONE-STOREYED BUILDINGS—CHAPTER XIX.

## THE TYPICAL SECTION.

NOTE:-

IF THIS IS TO BE USED AS A TEMPLE.  
THE FRIEZE AND PARAPET SHOULD  
ALSO BE DECORATED WITH IMAGES  
OF GODS



CROSS SECTION  
OF THE LAST TYPE

HEIGHT = 2 BREADTH

= 30 PARTS.

SCALE OF 1 0 5 10 15 PARTS.

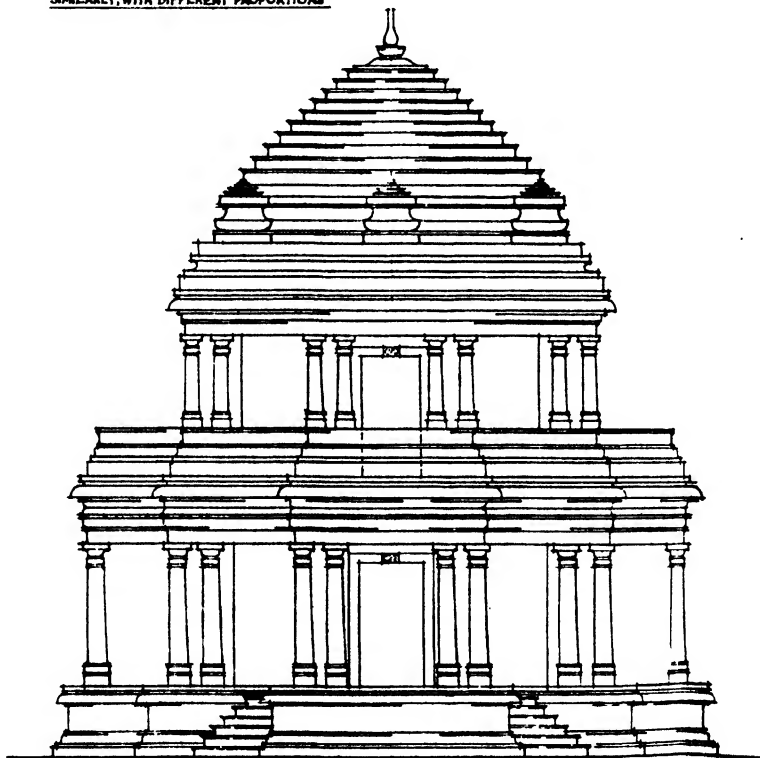
## THE TWO-STOREYED BUILDINGS — CHAPTER XX

## THE ELEVATION TOWARDS THE BREADTH

NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS WITH  
SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED  
IN THE SECTION.

THE REMAINING FIVE TYPES ARE TO BE DRAWN  
SIMILARLY, WITH DIFFERENT PROPORTIONS.

SMALL TYPE

HEIGHT = 1½ BREADTH  
= 16 PARTS.

SCALE OF 0 — 4 — 8 PARTS

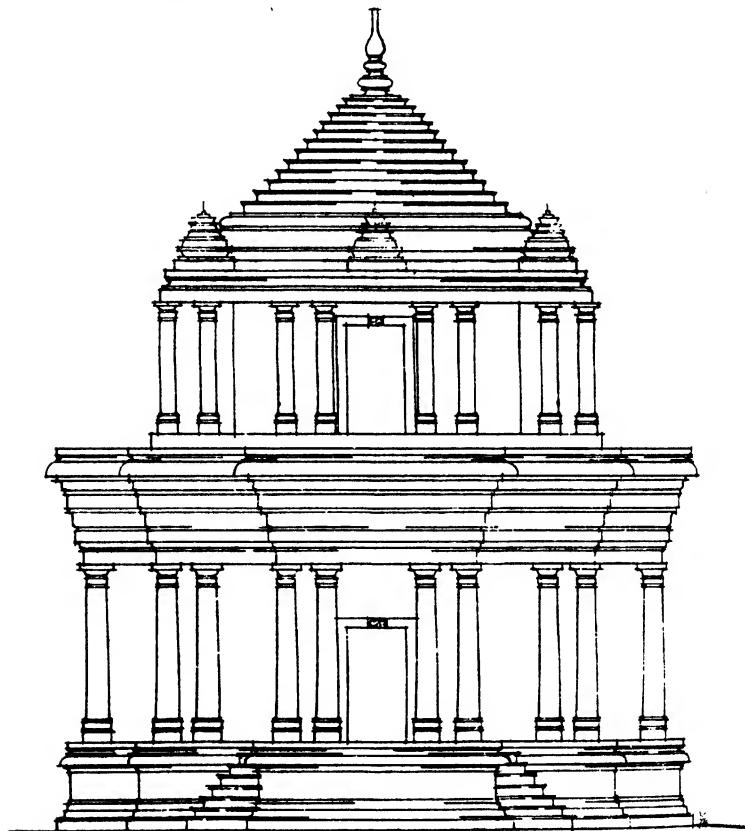
# THE TWO-STOREYED BUILDINGS — CHAPTER XX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION

THE REMAINING FIVE TYPES ARE TO BE DRAWN SIMILARLY WITH DIFFERENT PROPORTIONS



INTERMEDIATE TYPE

HEIGHT  $\approx 1\frac{1}{2}$  TH BREADTH  
= 20 PARTS

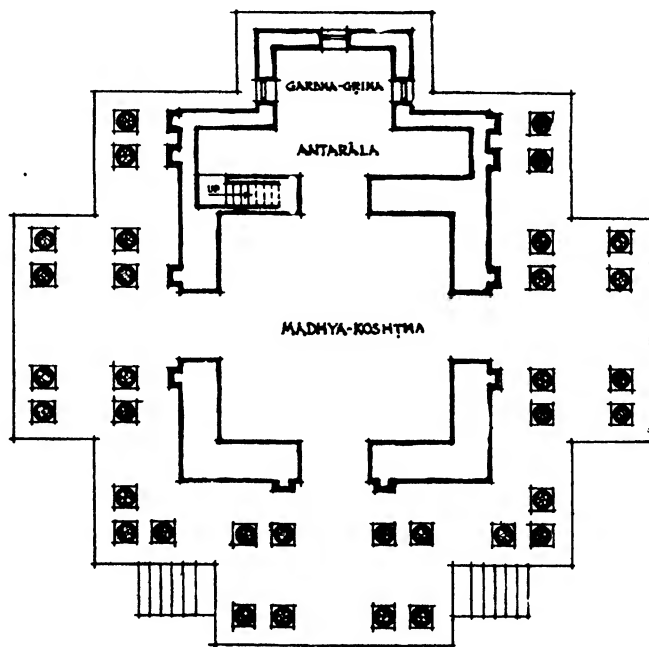
SCALE OF 0 5 10 15 PARTS

# THE TWO-STOURED BUILDINGS — CHAPTER XX

## THE TYPICAL PLAN

### NOTE:-

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS



**SUGGESTED PLAN**  
BASED ON INTERMEDIATE TYPE

SCALE 1 0 5 10 15 PARTS.

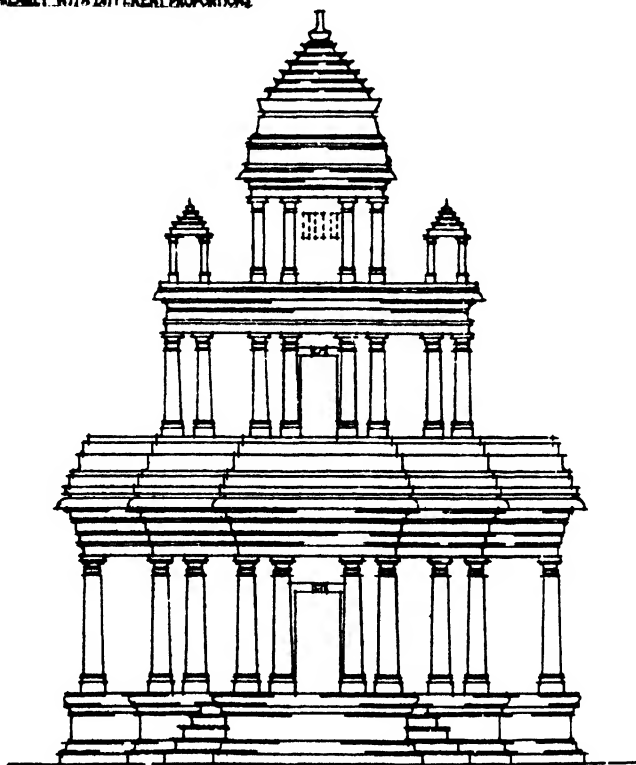
# THE TWO-STORIED BUILDINGS — CHAPTER XX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION

THE REMAINING FIVE TYPES MAY BE DRAWN SIMILARLY WITH DIFFERENT PROPORTIONS



LARGE TYPE

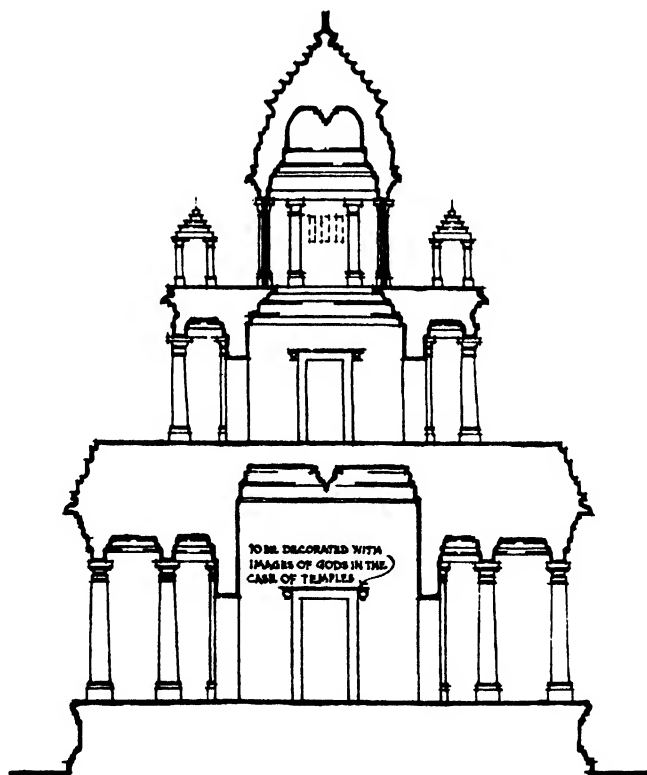
HEIGHT = 2 BREADTH  
= 1/2

SCALE OF 0 1 2 3 4 5 6 PARTS



THE TWO-STORYED BUILDINGS — CHAPTER XXTHE TYPICAL SECTIONNOTE:-

IF THIS IS TO BE USED AS A TEMPLE  
 THE PRIETZ AND PARAPET SHOULD ALSO  
 BE DECORATED WITH IMAGES OF GODS.



CROSS SECTION  
BASED ON LARGE TYPE.

HEIGHT = 2 BREADTH.  
 = 11 METERS.

SCALE OF 0 1 2 3 4 5 PARTS

# THE THREE-STOURED BUILDINGS — CHAPTER XXXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

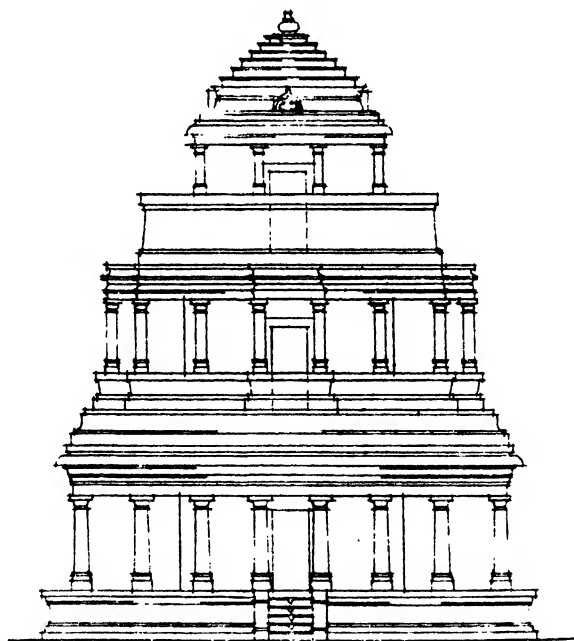
ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL TO  
BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN  
WITH PROPORTIONS AS FOLLOW:-

SRIKANTA = 6 PARTS AS HEIGHT. KESARA = 15 — — —

KAMALANGA AND BRAHMA-KANTA = 24 — — —

MERU-KANTA = 30 PARTS — — —



SUKMALAYA OR SMALL TYPE

HEIGHT =  $\frac{1}{4}$ th BREADTH  
= 15 PARTS

SCALE OF 0 1 2 3 4 5 6 7 PARTS

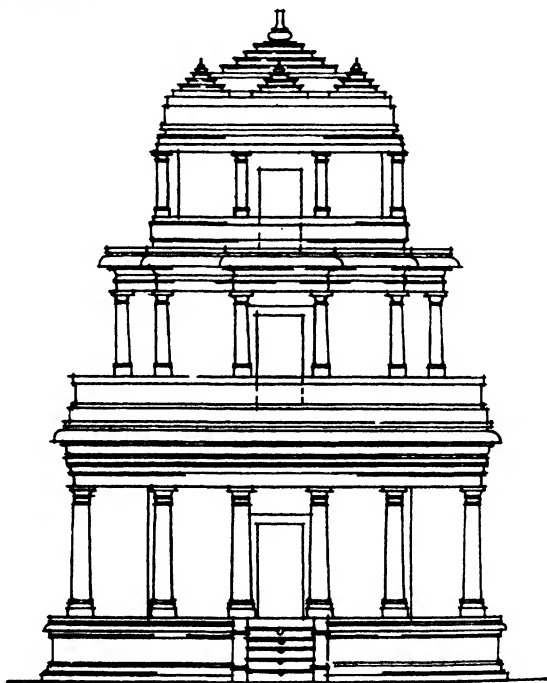
# THE THREE-STOREYED BUILDINGS— CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL TO  
BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN  
WITH PROPORTIONS AS FOLLOW—  
SRI-KANTA = 6 PARTS AS HEIGHT, KESAVA = 18 ———  
KAMALAKSHA AND BRAHMA-KANTA = 24 ———  
MERU-KANTA = 30 PARTS ———



KAILĀSA OR INTERMEDIATE TYPE

HEIGHT to h BREADTH  
= 3:1 PARTS

17 1/2 PARTS OF MERU-KANTA + 18 PARTS  
OF KAILĀSA + 16 PARTS FOR FINAL MAKER  
UP 51 PARTS



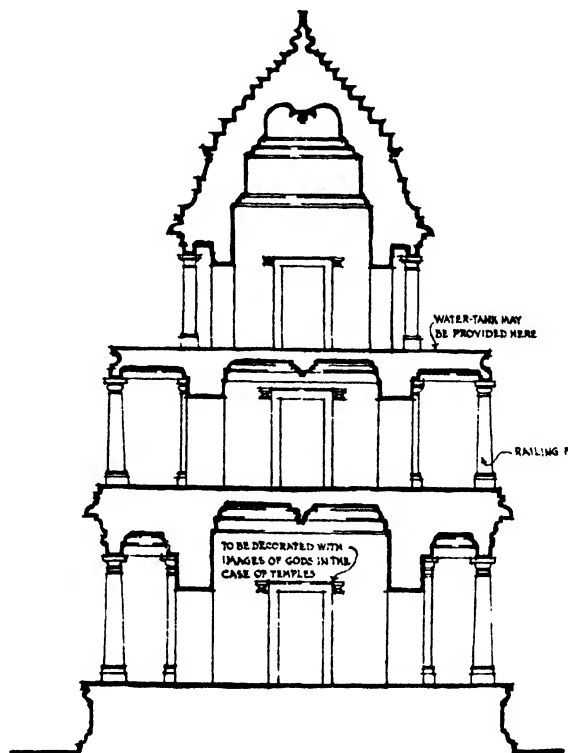
# THE THREE-STOREYED BUILDINGS — CHAPTER XXI

## THE TYPICAL SECTION

### NOTE:-

IF THIS IS TO BE USED AS A TEMPLE,  
THE FRIEZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.

SCALE OF 5 0 5 10 15 20 25 PARTS



CROSS SECTION  
BASED ON ASANA OR LARGE TYPE

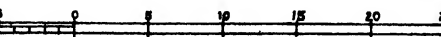
HEIGHT = 13 1/4 m BREADTH

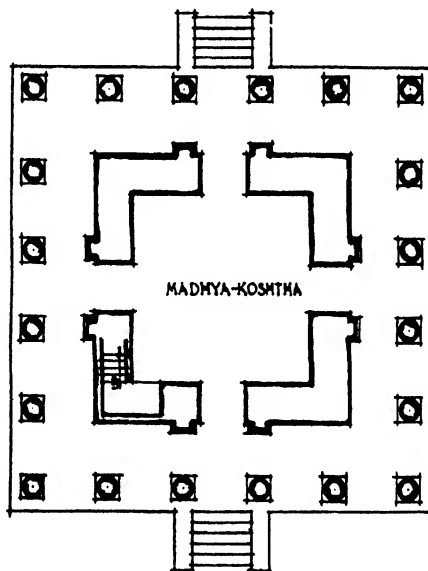
# THE THREE-STOREYED BUILDINGS — CHAPTER XXI

## THE TYPICAL PLAN

### NOTE:-

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS

SCALE OF  PARTS



SUGGESTED PLAN (GROUND FLOOR)  
BASED ON LARGE TYPE

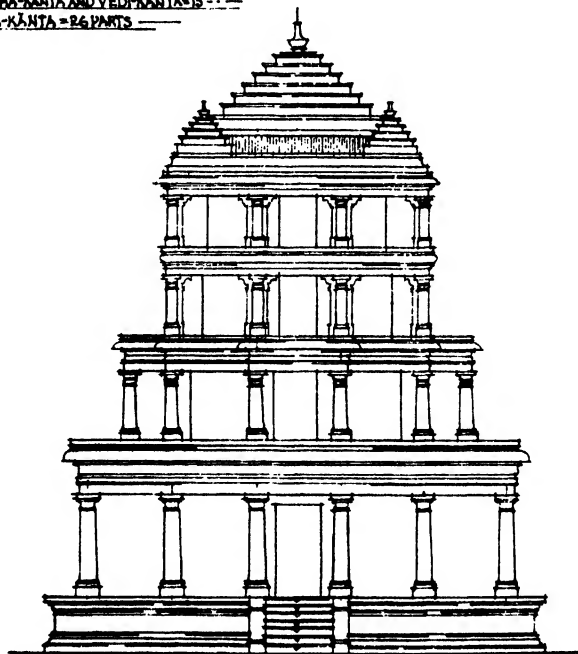
# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

## THE ELEVATION TOWARDS THE BREADTH

NOTE:— SCALE OF 1 0 5 10 15 PARTS

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW—  
 SADA-SIVA = 41 PARTS AS HEIGHT, ISVARA-KANTA = 32 —  
 MANCHA-KANTA AND VEDI-KANTA = 15 — — —  
 INDRA-KANTA = 26 PARTS — — —



VISHNU-KANTA OR SMALL TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
 = 12 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE  $10\frac{1}{2}$   
 AND NOT 10 AS GIVEN IN THE TEXT.

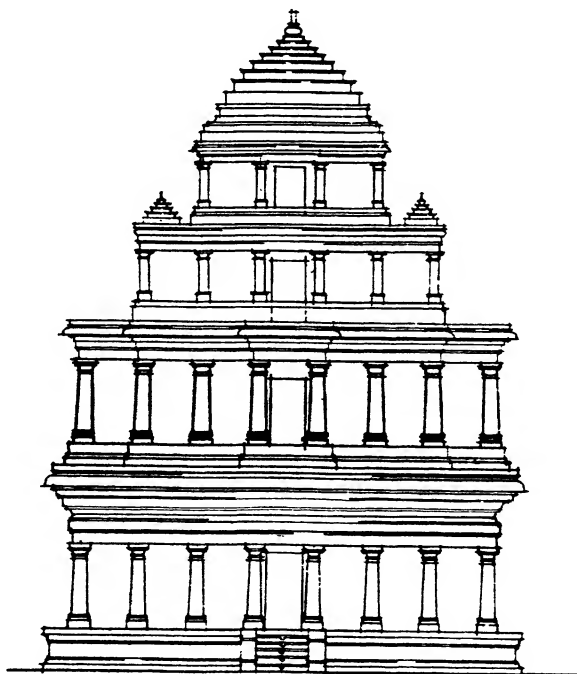
# THE FOUR-STOREYED BUILDINGS.— CHAPTER XXII

## THE ELEVATION TOWARDS THE BREADTH

NOTE:— SCALE OF 0 5 10 15 PARTS

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW—  
 SADA-SIVA = 41 PARTS AS HEIGHT. ISVARA-KANTA = 32 —  
 MANCHA-KANTA AND VEDIKANTA = 15 —  
 JALDRA-KANTA = 26 PARTS. —



RUDRA-KANTA OR INTERMEDIATE TYPE.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
 = 32 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE 32½  
 AND NOT 32 AS GIVEN IN THE TEXT.



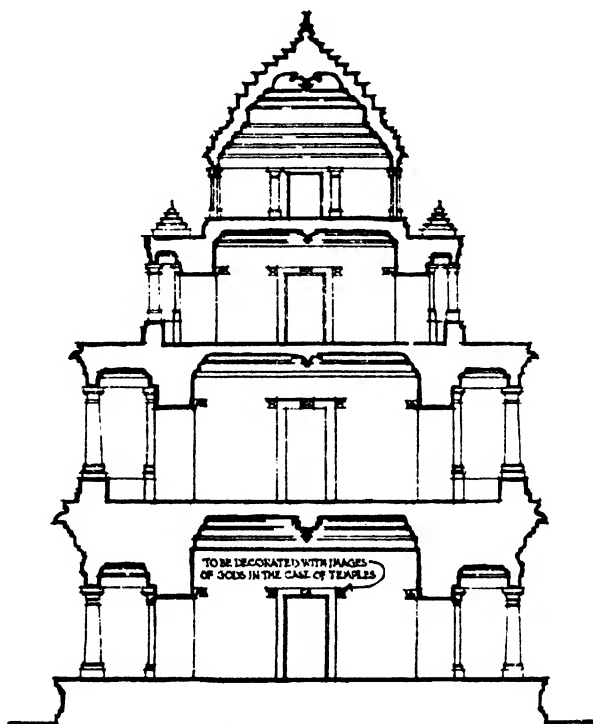
# THE FOUR-STOREYED BUILDINGS— CHAPTER XXII

## THE TYPICAL SECTION

SCALE OF 0 5 10 15 PARTS

### NOTE:—

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION  
BASED ON RUDRA-KANTA OR INTERMEDIATE TYPE

HEIGHT = 1/4 BREADTH

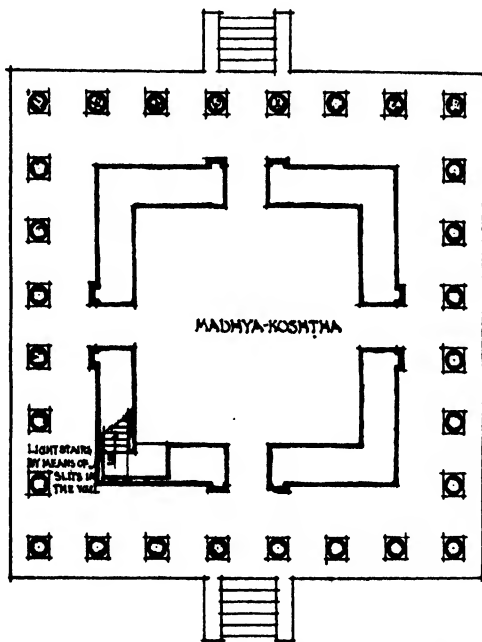
# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

## THE TYPICAL PLAN

SCALE OF 1 5 10 15 PARTS

NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN (GROUND FLOOR)  
BASED ON RUDRA-KANTA OR INTER-MEDIATE TYPE

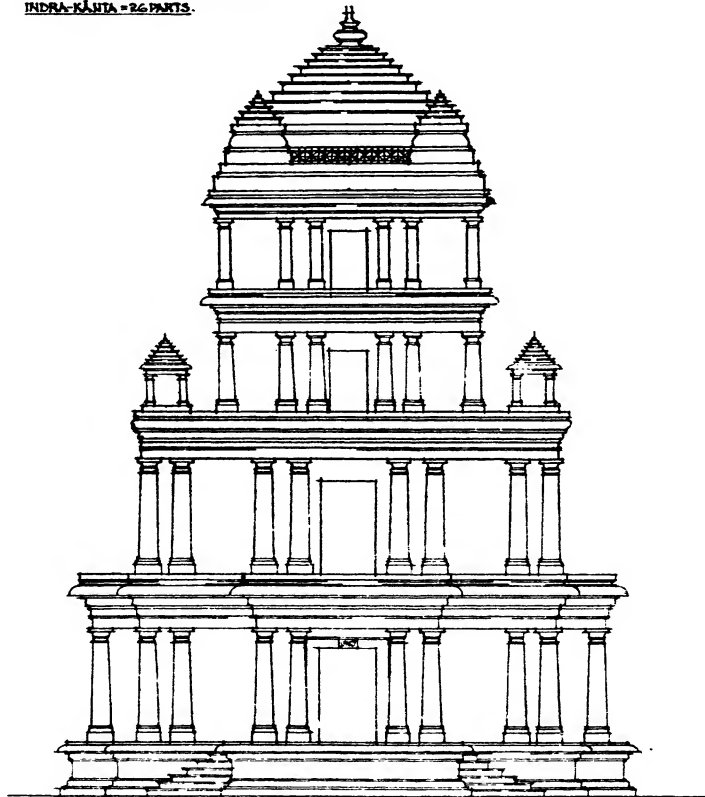
# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

## THE ELEVATION TOWARDS THE BREADTH

### NOTES:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW —  
 —SALA-SIVA — 8 PARTS AS HEIGHT, ISVARA-KANTA — 32 —  
 —KARUCHA-KANTA AND VEDI-KANTA — 16 — —  
 —INDRA-KANTA — 26 PARTS.



CHATUR-MUKHA OR LARGE TYPE

HEIGHT = 2 BREADTH  
 = 42 PARTS

SCALE OF 0 10 15 20 PARTS

## THE FIVE-STOREYED BUILDINGS — CHAPTER XXIII

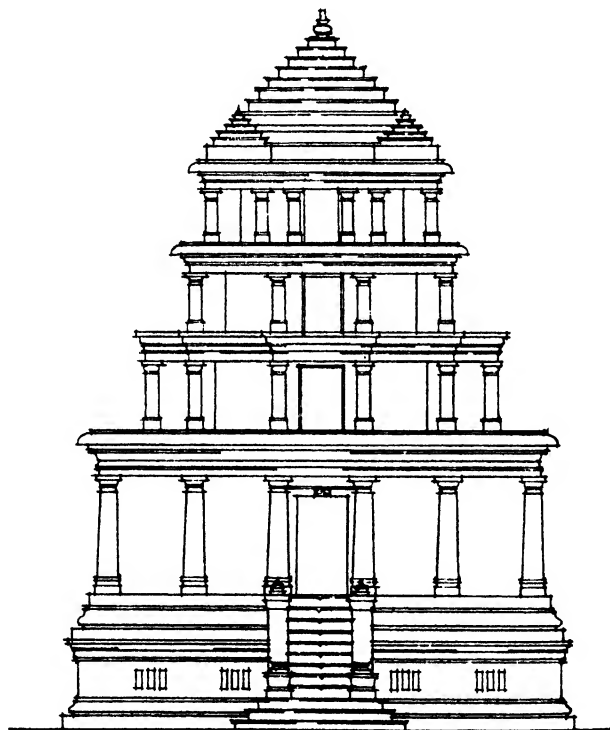
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 0 5 10 15 PARTS

NOTE :-

ALL THE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER SEVEN TYPES SHOULD BE DRAWN WITH  
THE SAME NUMBER OF PARTS AS HEIGHT, BUT THEY  
DIFFER FROM EACH OTHER ONLY IN MINOR DETAILS

AIRĀVATA TYPE

HEIGHT = 14  
BREADTH  
= 24 PARTS.

THE TEXT GIVES AN ACCOUNT OF  
30 PARTS ONLY.

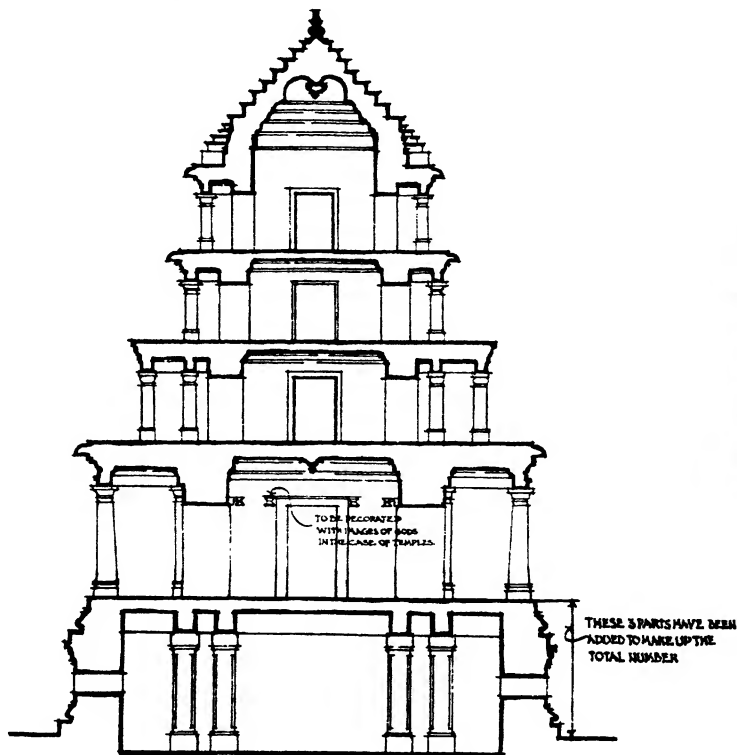
# THE FIVE-STOUREYED BUILDINGS.— CHAPTER XXIII

## THE TYPICAL SECTION

SCALE OF 0 5 10 15 PARTS

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.



HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 24 PARTS.

CROSS SECTION

THE TEXT GIVES AN ACCOUNT OF 20 PARTS  
WITH FOUR SETS OF COLUMNS. OF THE REMAINING  
FOUR PARTS, 1 FOR FINIAL AND 3 FOR BASEMENT HAVE  
BEEN USED.

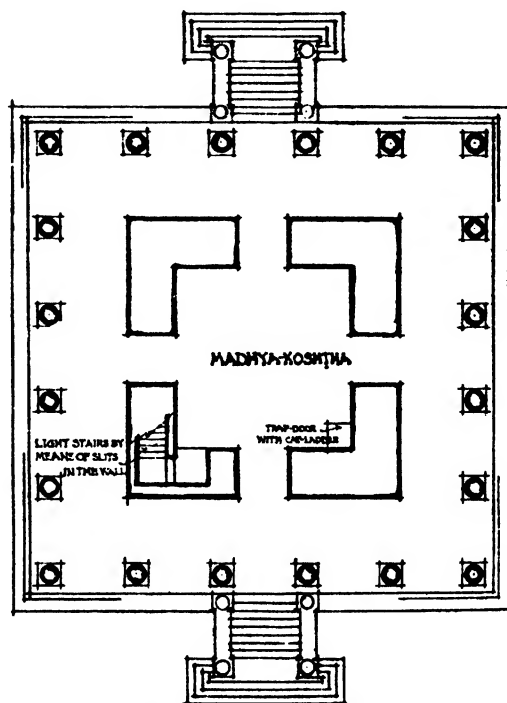
# THE FIVE-STOREYED BUILDINGS—CHAPTER XXIII

## THE TYPICAL PLAN.

SCALE OF 0 5 10 15 PARTS

### NOTE:-

ALL THESE TYPES MAY BE REALISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR)

# THE SIX-STOREYED BUILDINGS — CHAPTER XXXV

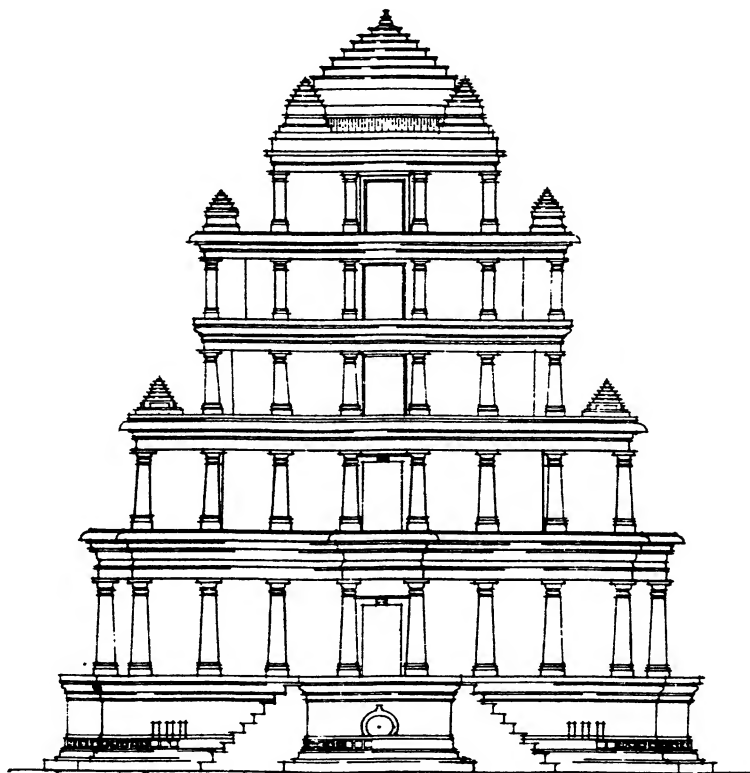
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 5 10 15 20 25 PARTS

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER TWELVE TYPES SHOULD BE DRAWN WITH THE SAME NUMBER OF PARTS AS MEKHT, BUT THEY DIFFER FROM EACH OTHER ONLY IN MINOR DETAILS



PADMA-KANTA TYPE

MEKHT = 14 BREADTH  
= 87 PARTS

THE TEXT GIVES AN ACCOUNT  
83 PARTS ONLY.

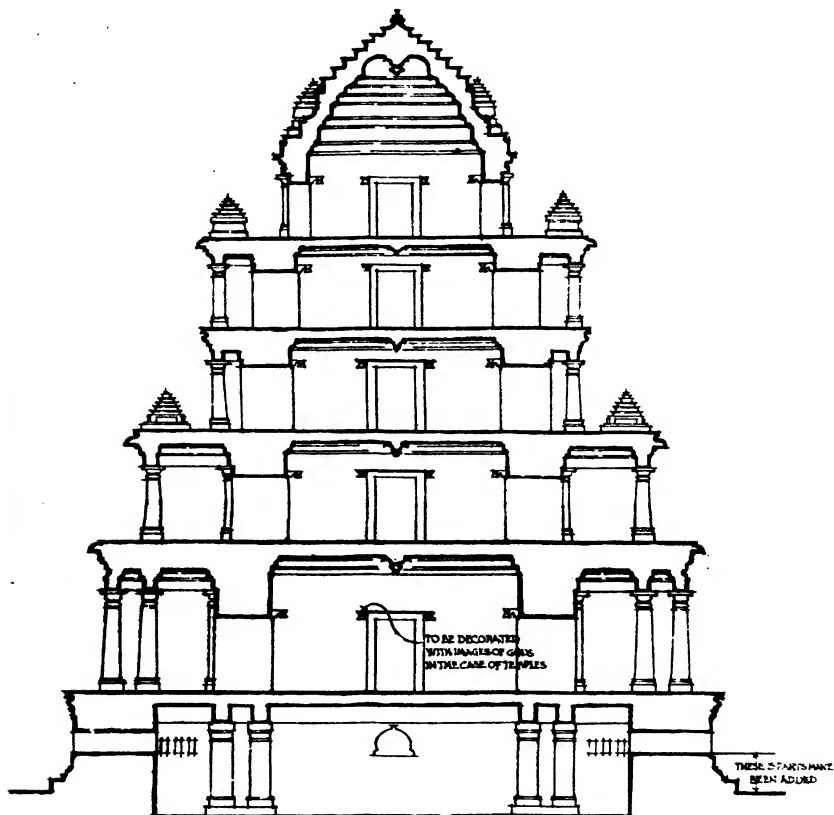
# THE SIX-STOREY BUILDINGS — CHAPTER XXIV

## THE TYPICAL SECTION

SCALE OF 0 5 10 15 20 25 PARTS

### NOTE:-

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT -  $1\frac{1}{2}$  BREADTH  
= 57 PARTS

THE TEXT GIVES AN ACCOUNT OF 54 PARTS ONLY WITH  
FIVE SETS OF COLUMNS. OF THE REMAINING 4 PARTS,  
FOR FINIAL AND 3 FOR EXTRA FLUTTS HAVE BEEN USED



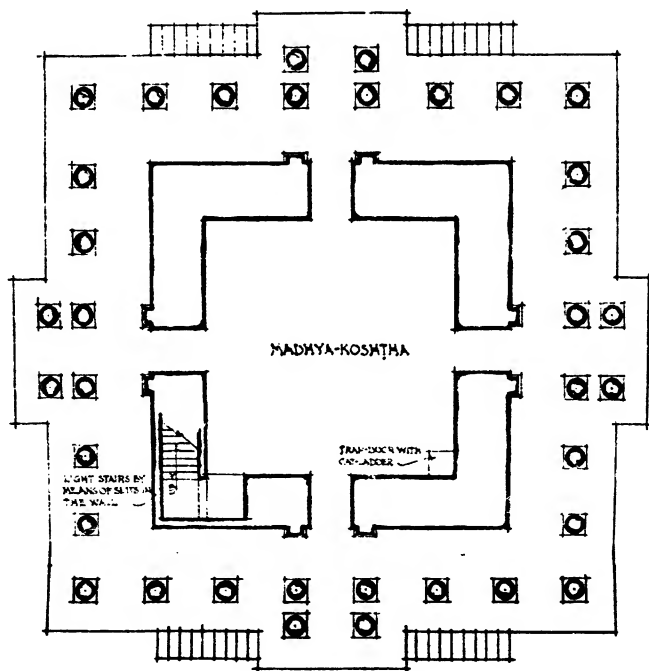
# THE SIX-STOURED BUILDINGS — CHAPTER XXIV

## THE TYPICAL PLAN

SCALE OF 0 5 10 15 20 25 PARTS

NOTE:-

ALL THESE TYPES MAY BE UTILISED FOR  
TEMPLES AND DOMESTIC BUILDINGS  
 WITH SLIGHT DIFFERENCE IN DETAIL



SUGGESTED PLAN (GROUND FLOOR)

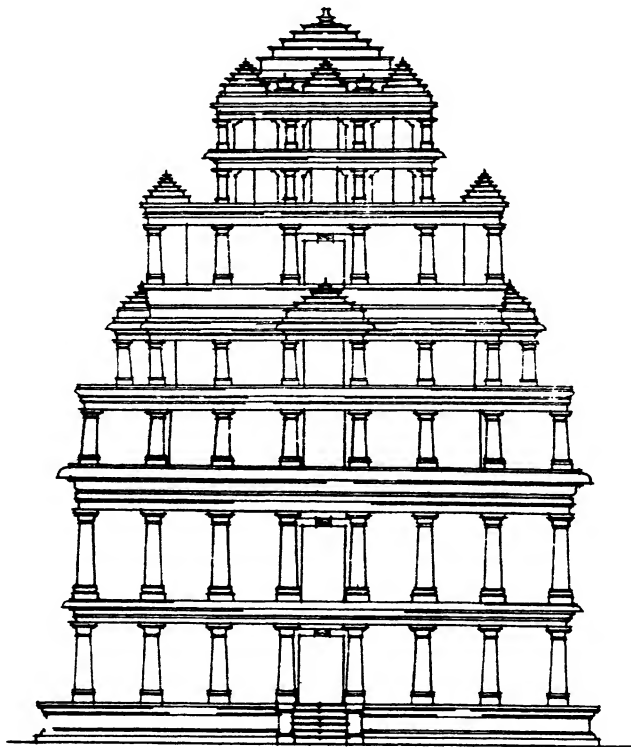
# THE SEVEN-STOREYED BUILDINGS— CHAPTER XXXV

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER SEVEN TYPES SHOULD BE DRAWN WITH  
THE SAME NUMBER OF PARTS AS HEIGHT, BUT THEY DIFFER  
FROM EACH OTHER ONLY IN MINOR DETAILS.



PUNDARIKA TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 25 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE  
25, AND NOT BE AS MENTIONED IN THE TEXT.

SCALE OF 0 5 10 15 20 PARTS

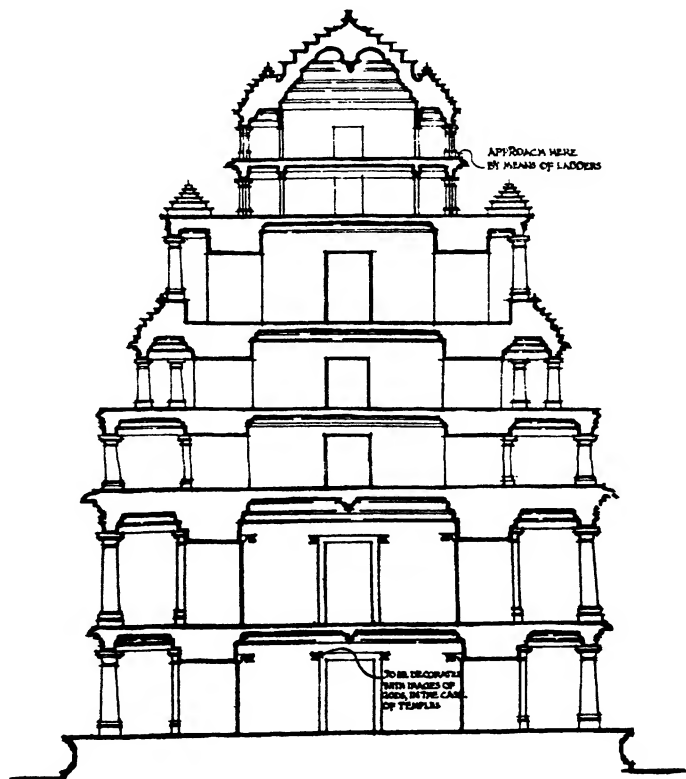
# THE SEVEN-STOREYED BUILDINGS—CHAPTERXXV

## THE TYPICAL SECTION

SCALE OF 0 5 10 15 20 PARTS

NOTE:-

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GORGES



CROSS SECTION.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 55 PARTS.

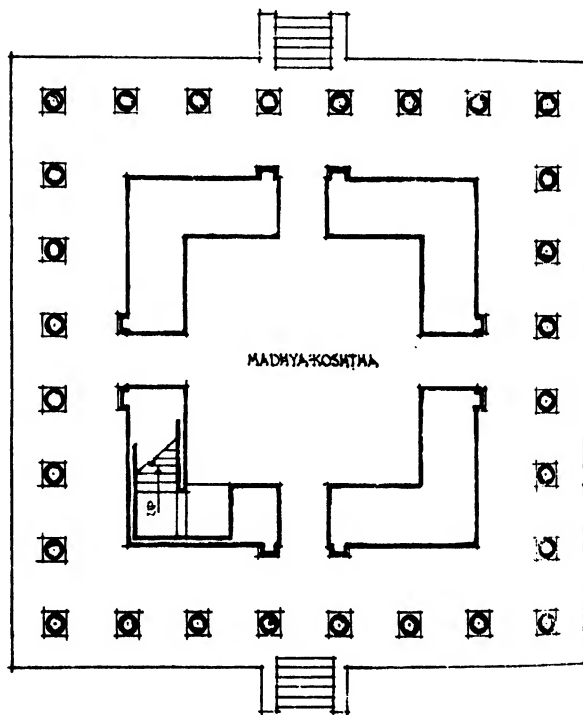
THE TOTAL NUMBER OF PARTS SHOULD  
BE 576 AND NOT 55 AS MENTIONED IN THE TEXT.

# THE SEVEN-STOREYED BUILDINGS.—CHAPTER XXXV

## THE TYPICAL PLAN

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS WITH  
SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR)

SCALE OF 0 5 10 15 20 PARTS

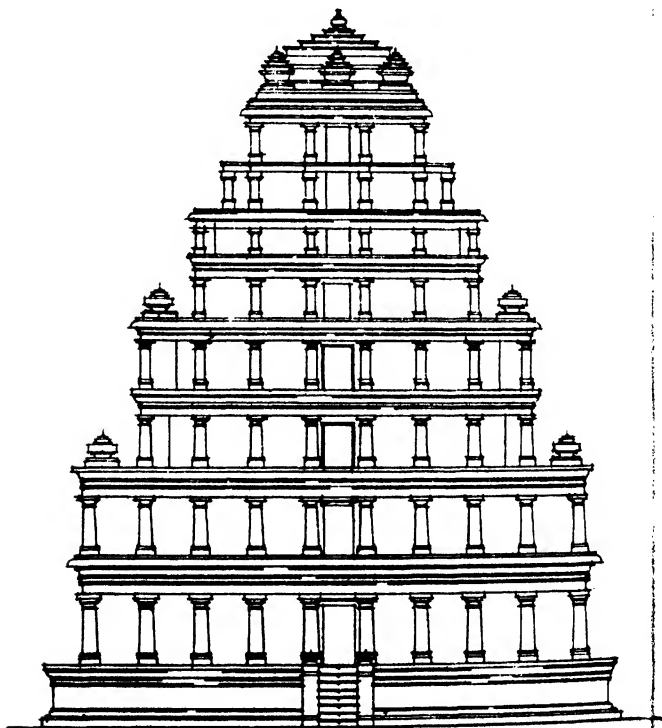
# THE EIGHT-STOURED BUILDINGS — CHAPTER XXVI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER TYPE NOT DRAWN SHOULD HAVE 48 PARTS  
AS HEIGHT. IT DIFFERS FROM THIS ONE IN MINOR DETAILS



ELEVATION

HEIGHT =  $\frac{1}{2}$  BREADTH  
= 41 PARTS

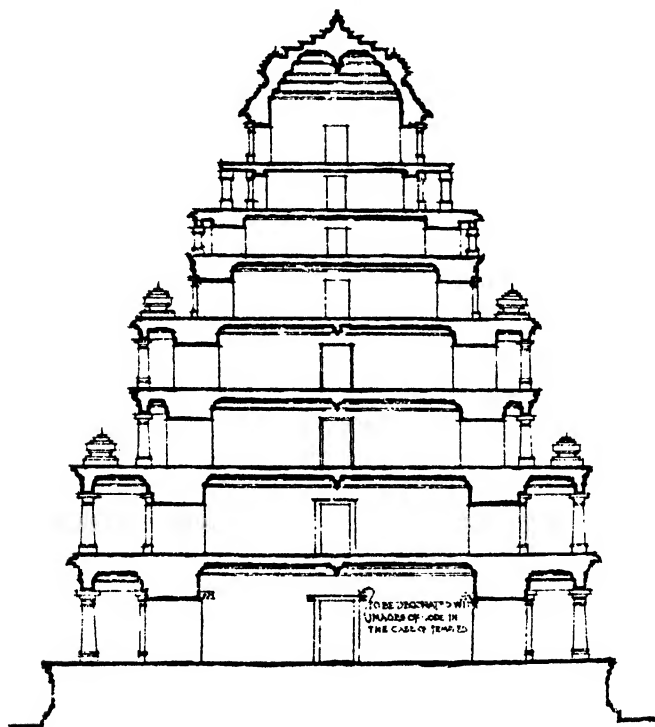
SCALE OF 0 5 10 15 20 PARTS

THE HEIGHT OF THE PLANT HAS BEEN TAKEN  
TO BE 3 1/2 INSTEAD OF 8 TO MAKE THE TOTAL  
NUMBER OF PARTS 41.

# THE EIGHT-STOREYED BUILDINGS — CHAPTER XXXV. THE TYPICAL SECTION.

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS.



CROSS SECTION.

HEIGHT  $\approx 1\frac{1}{4}$  BREADTH  
 $\approx 4\frac{1}{2}$  PARTS

SCALE OF 0 5 10 15 20 PARTS

THE HEIGHT OF THE PLINTA HAS BEEN TAKEN  
TO BE 3/8 INSTEAD OF 3 TO MAKE THE TOTAL  
NUMBER OF PARTS 41

S. G. MUKHERJEE

# THE EIGHT-STORYED BUILDINGS — CHAPTER XXVI

## SUGGESTIONS FOR PLANS IN GENERAL

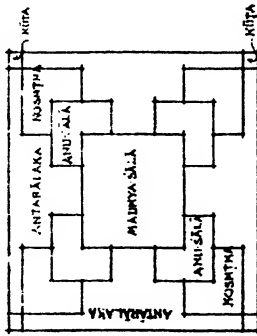
SCALE OF 0 5 10 15 20 25 PARTS

NOTE:—

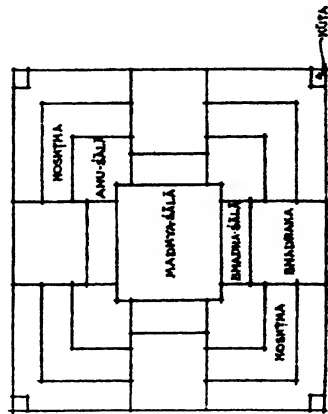
FIGS. 1 AND 2 — BRU-KANTHA AND  
SANTALITE.

FIG. 3 — SVARGA-KANTHA AND  
INTER-MEDIATE TYPE.

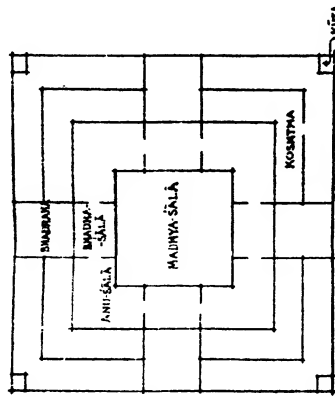
FIG. 4 — MANA-KANTHA AND  
LARGE TYPE.



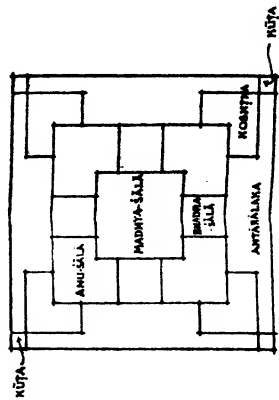
PLAN WITH 17 PARTS.  
FIG. 1.



PLAN WITH 21 PARTS.  
FIG. 2.



PLAN WITH 22 PARTS.  
FIG. 3.



PLAN WITH 18 PARTS.  
FIG. 4.

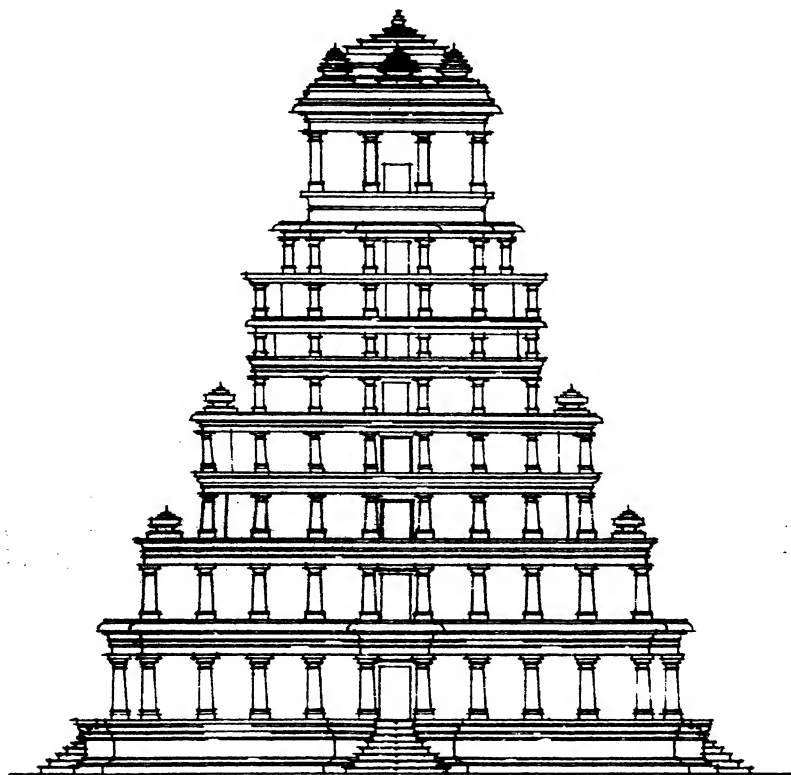
# THE NINE-STOREYED BUILDINGS — CHAPTER XXVII

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN  
DETAIL TO BE INDICATED IN THE SECTION

SCALE OF 0 5 10 15 20 25 PARTS



ELEVATION.

HEIGHT = 1/3 BREADTH  
= 31 PARTS

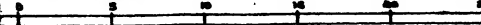
THE HEIGHT (31 PARTS) HAS BEEN OBTAINED  
BY ADDING 10 WITH 41 PARTS (THE HEIGHT  
OF THE EIGHT-STOREYED BUILDING)

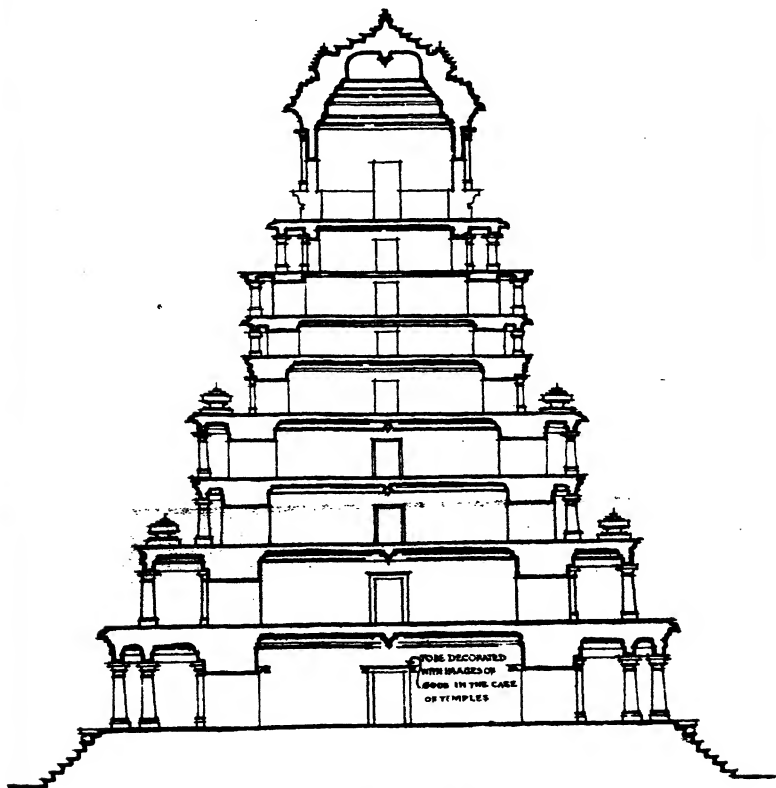


# THE NINE-STOREYED BUILDINGS — CHAPTER XXXVII THE TYPICAL SECTION

NOTE:-

IF THIS IS TO BE USED AS A TEMPLE THE  
FRONT AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS

SCALE OF  PARTS



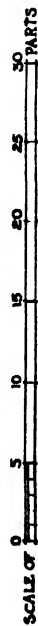
CROSS SECTION

HEIGHT —  $1\frac{1}{2}$  BREADTH  
— 51 PARTS

THE HEIGHT (51 PARTS) HAS BEEN OBTAINED  
BY ADDING 10 WITH 41 PARTS (THE HEIGHT  
OF THE EIGHT-STOREYED BUILDING)

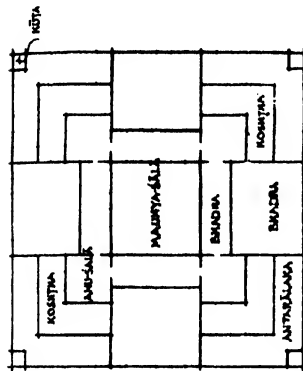
# THE NINE-STORYED BUILDINGS — CHAPTER XXXVII

## SUGGESTIONS FOR PLANS IN GENERAL

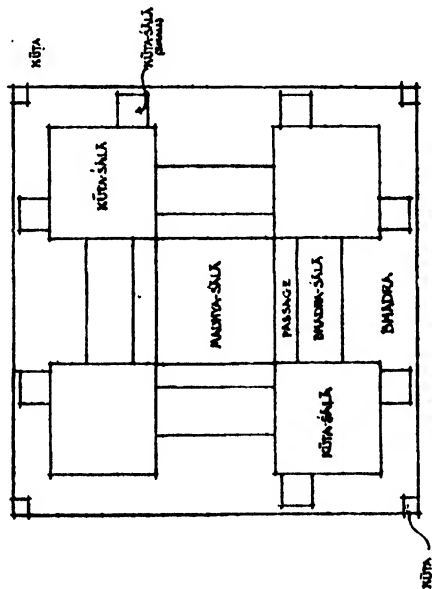


NOTE:—

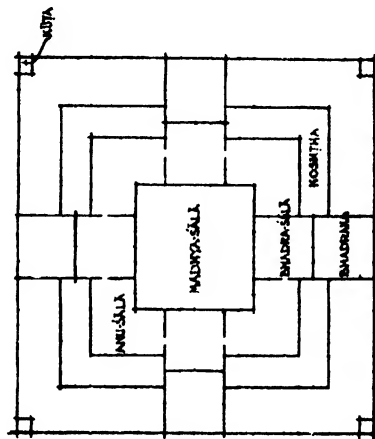
FIG. 1. SAUBHAGYATA—SMALL TYPE. FIG. 2. VIJAYA-KANTHA—LARGE TYPE.  
FIG. 3. VINAYITA—INTERMEDIATE TYPE.



PLAN WITH 20 PARTS  
FIG. 1



PLAN WITH 27 PARTS  
FIG. 2



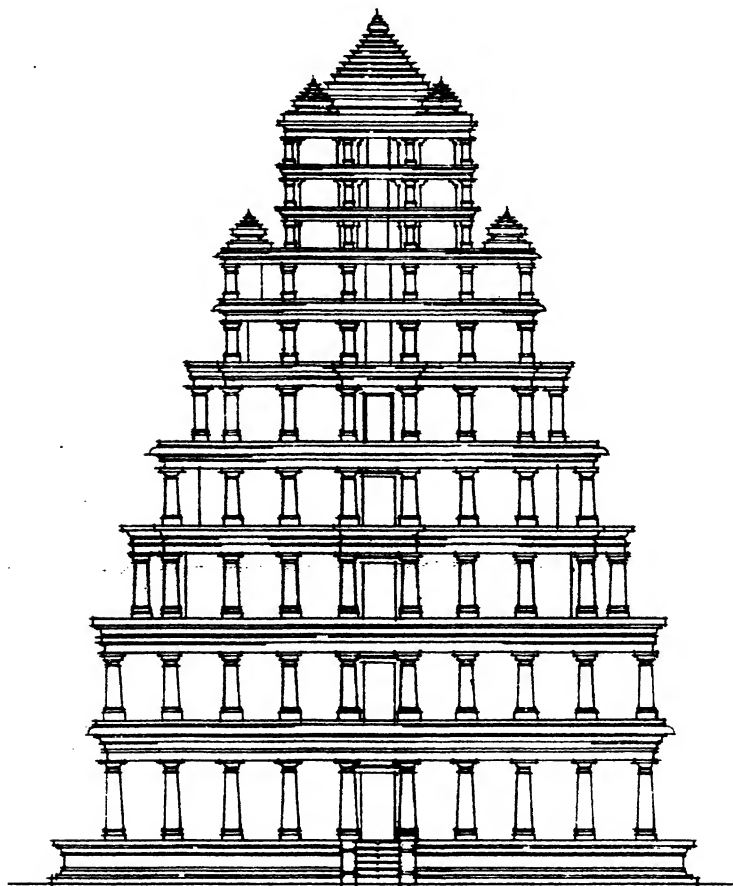
PLAN WITH 24 PARTS  
FIG. 3

# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN  
DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 63 PARTS

SCALE OF 1 0 5 10 15 20 PARTS

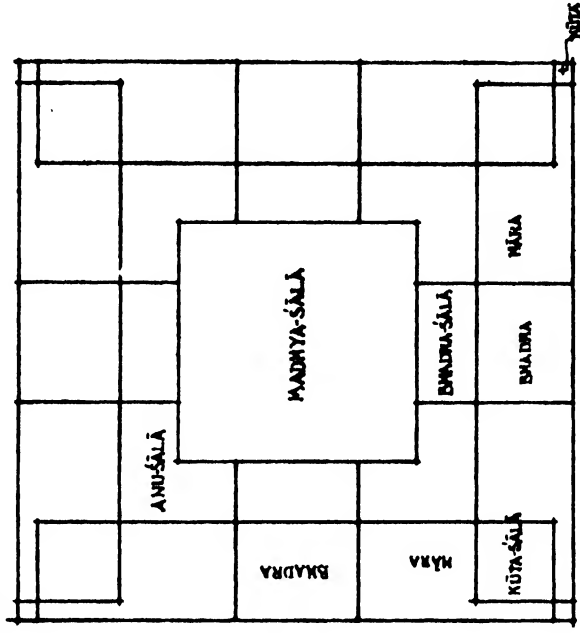
# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## SUGGESTIONS FOR PLANS IN GENERAL

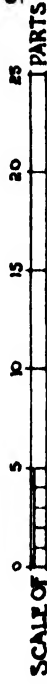
### NOTE:—

THE OTHER TYPES NOT DRAWN VARY  
ONLY IN MINOR DETAILS.

THE IDEA OF KŪTA-SĀLA HAS BEEN TAKEN  
FROM THE PLANS OF NINE-STOREYED  
BUILDINGS (CHAP. XXVII.)



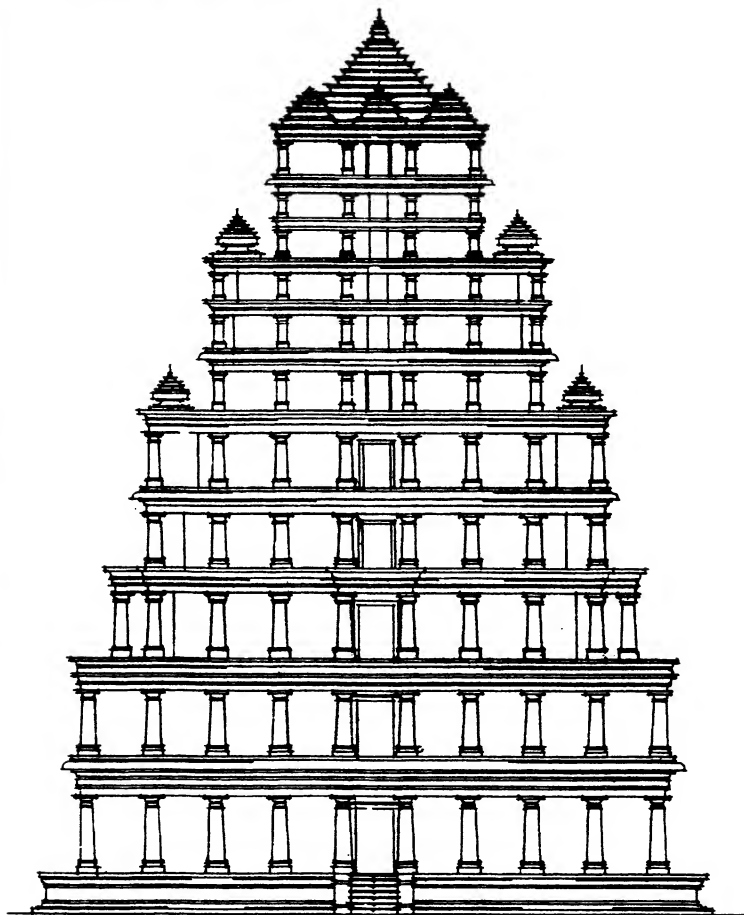
BHAVANAKĀNTA TYPE  
OF 28 PARTS ONLY



# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXIX. THE ELEVATION TOWARDS THE BREADTH

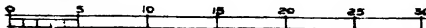
## NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 74 PARTS

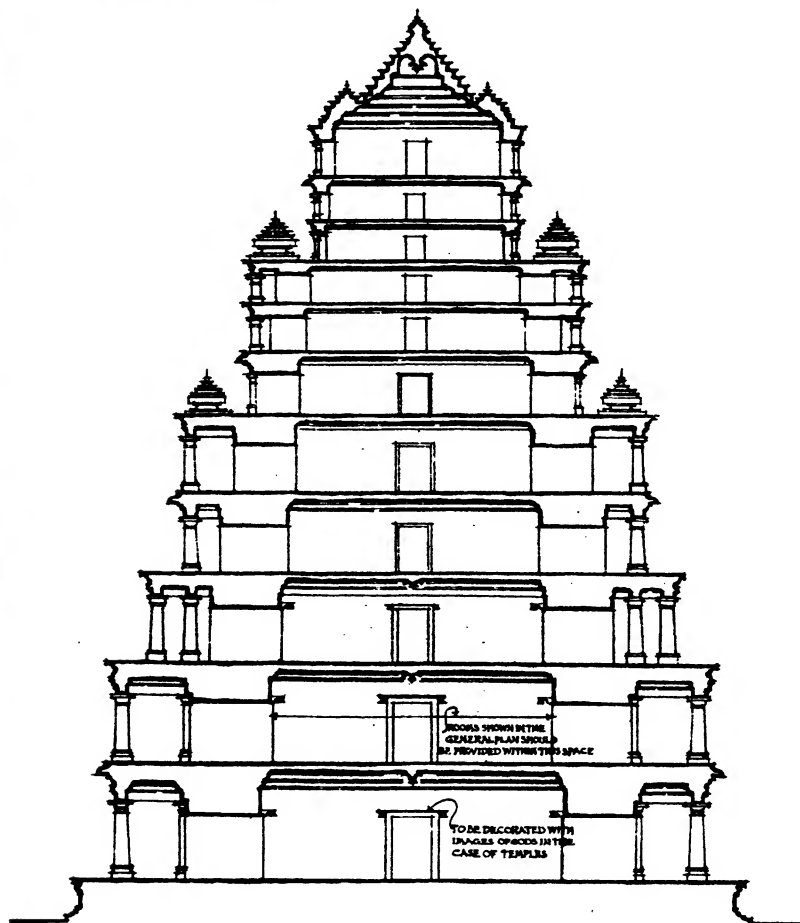
SCALE OF  PARTS

S. C. MUKHERJI.

# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXXIX THE TYPICAL SECTION.

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 74 PARTS

SCALE OF 0 5 10 15 20 25 30 PARTS

S. C. MUKHERJI.

# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXIX. SUGGESTIONS FOR PLANS IN GENERAL

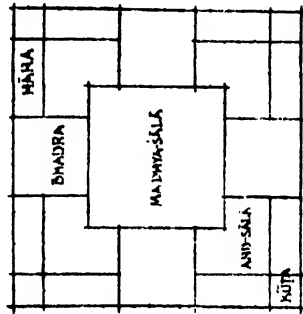
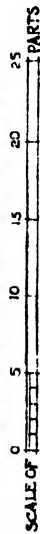
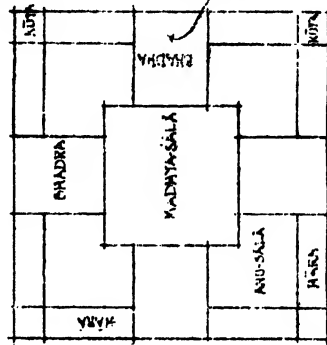
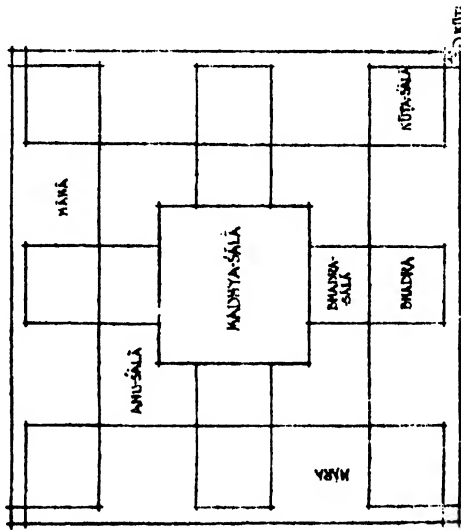
NOTE:—

FIG. 1.—SAMVIBHUKANTA, SMALL TYPE.

FIG. 2.—VARISTAKANTA, INTERMEDIATE TYPE.

FIG. 3.—CHAKRATKANTA, LARGE TYPE.

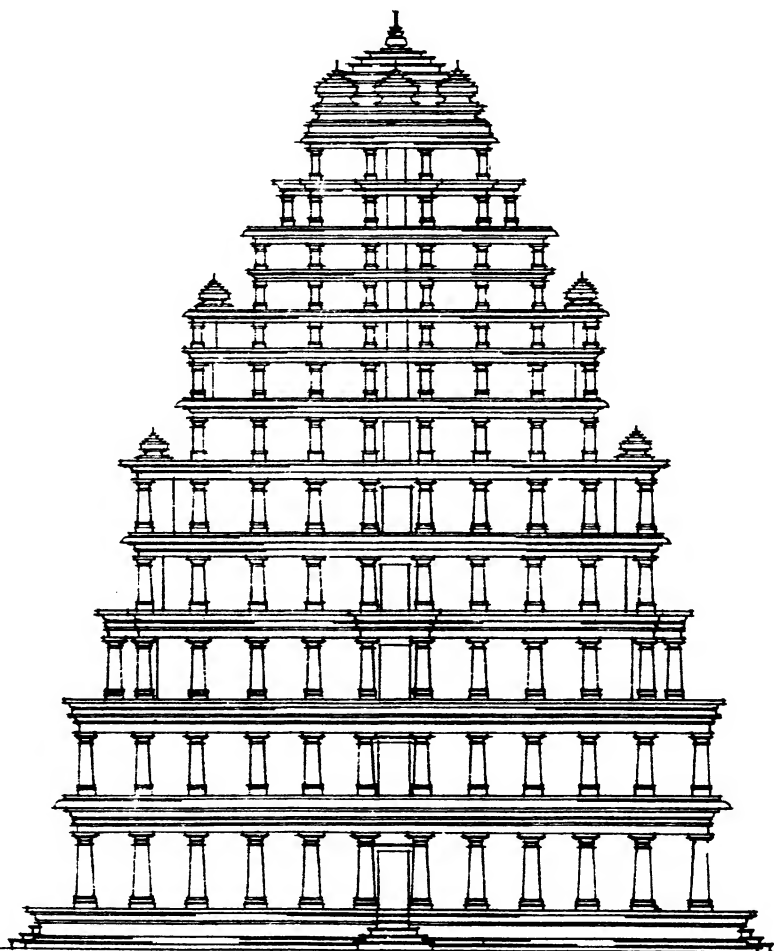
OTHER TYPES NOT DRAWN VARY ONLY IN MINOR DETAILS.

PLAN WITH 19 PARTS  
FIG. 1PLAN WITH 21 PARTS  
FIG. 2PLAN WITH 30 PARTS  
FIG. 3

# THE TWELVE-STOURED BUILDINGS—CHAPTER XXX THE ELEVATION TOWARDS THE BREADTH

## NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS  
TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT  
DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION.

HEIGHT = 1/2 BREADTH

~ 13 PARTS.

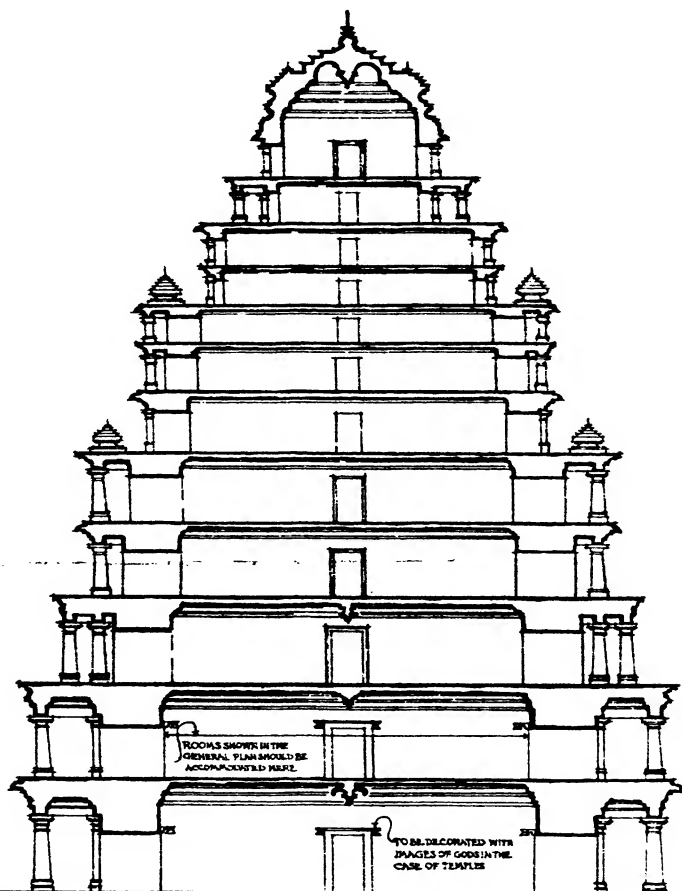
SCALE OF 0 5 10 15 20 25 30 PARTS



# THE TWELVE-STOREYED BUILDINGS.— CHAPTER XXX THE TYPICAL SECTION

## NOTE-2

IF THIS IS TO BE USED AS A TEMPLE, THE  
THIRD AND FIFTH FLOORS SHOULD ALSO BE DE-  
CORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT - 126 FEET  
= 75 PARTS

SCALE OF 1 0 5 10 15 20 25 30 PARTS



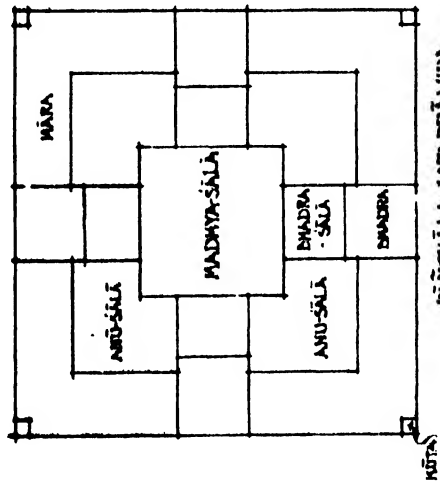
# THE TWELVE-STOREY BUILDINGS — CHAPTER XXX SUGGESTIONS FOR PLANS IN GENERAL

NOTE 1.

FIG. 1 SMALL SIZE — 25 PARTS

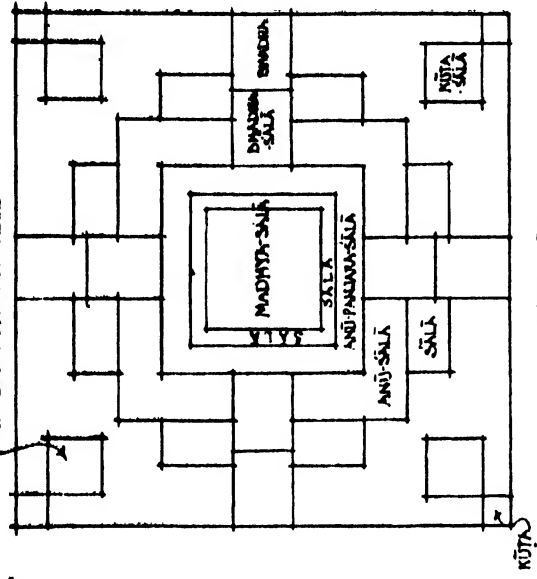
FIG. 2 INTERMEDIATE SIZE — 50 PARTS

SCALE 1" = 1' 6" OF PARTS



PANCHASALA AND DRAVIDA  
 FIG. 1

THE IDEA OF KUTA-SALA HAS BEEN  
 TAKEN FROM PREVIOUS PLANS



VIKATA-KANTA  
 FIG. 2



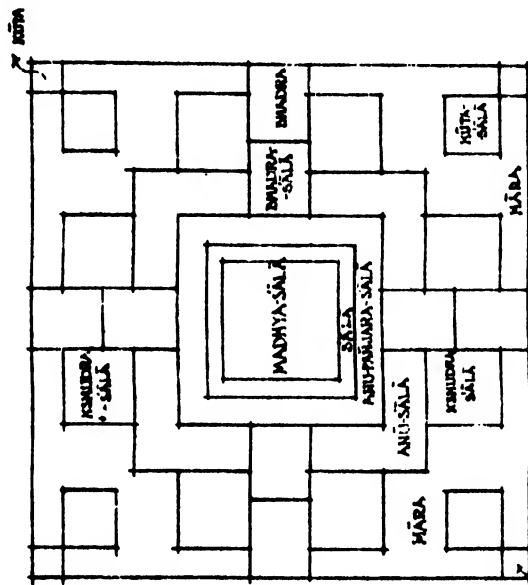
# THE TWELVE-STOREYED BUILDINGS — CHAPTER XXXX

## SUGGESTIONS FOR PLANS IN GENERAL

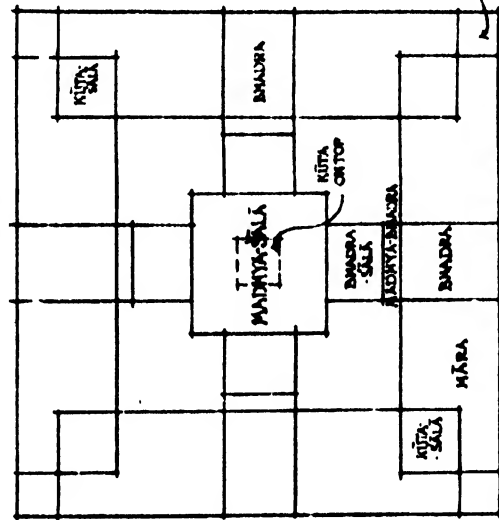
NOTE:—

FIG.1. INTERMEDIATE SIZE, 35 PARTS

FIG.2. INTERMEDIATE SIZE, 34 PARTS

SCALE  OF PARTSKERALA-KANTA  
FIG.2

S. C. MUKHERJI

MADHYA-KANTA  
FIG.1



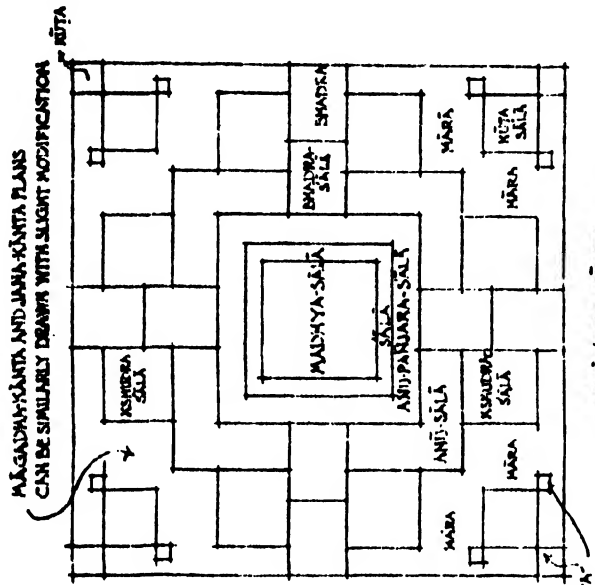
# THE TWELVE-STOURED BUILDINGS—CHAPTER XXX SUGGESTIONS FOR PLANS IN GENERAL

NOTE:-

FIG. 1 INTERMEDIATE SIZE, 33 PARTS

FIG. 2 INTERMEDIATE SIZE, 34 PARTS

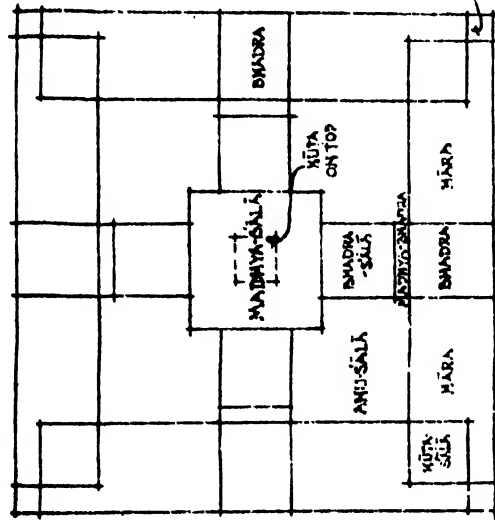
SCALE 1" = 10' 0" OF PARTS



YAJÑAKA-KĀṆṬHA

FIG. 2

S. C. MUKHERJEE.



KĀṆṬHA-KĀṆṬHA

FIG. 1





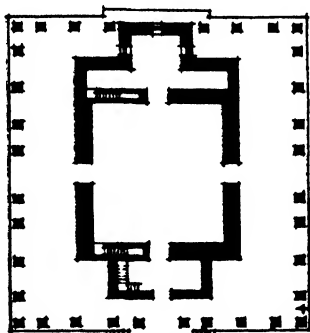
# TWELVE-STOREYED BUILDINGS — CHAPTER XXX

## STEPS AND STAIRCASES

SCALE  $\frac{1}{8}$  INCH = 1 FOOT

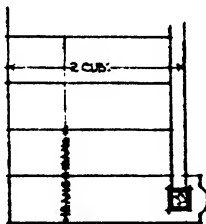
NOTE :-

THERE ARE OTHER TYPES OF STAIRS  
SUCH AS THOSE FOR TANKS AND MOUNTAINS  
THEY ARE TO BE DESIGNED SIMILARLY

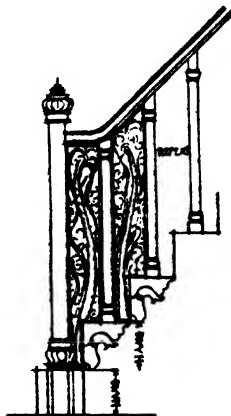


STEPS HERE ON  
AS SHOWN DOTTED

PLAN SHOWING VARIOUS POSITIONS  
OF STAIRS AND STAIRCASES  
FIXED STAIRCASE



PLAN

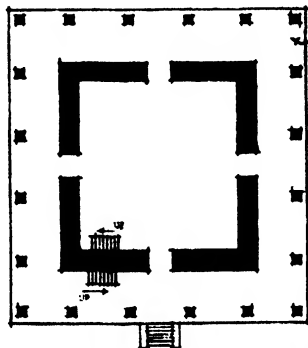


SIDE ELEVATION

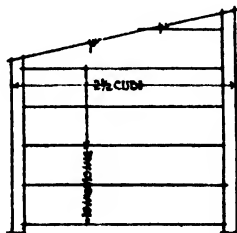
FIXED STAIRCASE

NOTE :-

THE GENERAL PLANS ARE  
NOT TO SCALE



PLAN SHOWING POSSIBLE POSITIONS  
OF MOVABLE STAIRCASES



PLAN

MOVABLE STAIRCASE



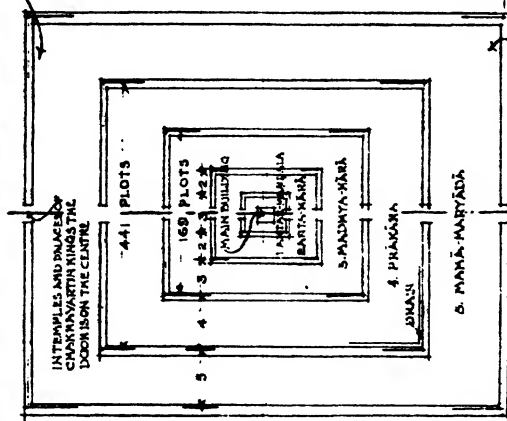
SECTION



# THE COURTS — CHAPTER XXXI

NOTE:-

THE COURTS FOR ARYAS AND VIKARAS MAY BE DRAWN AS  
 DESIRED WITH THE ABOVE MEASUREMENT GIVEN IN THE TEXT.  
 THE HEIGHT OF A COURT WALL SHOULD BE UP TO THE BRICK  
 OF THE MAIN BUILDING OR OTHERWISE, IF SPECIFIED.

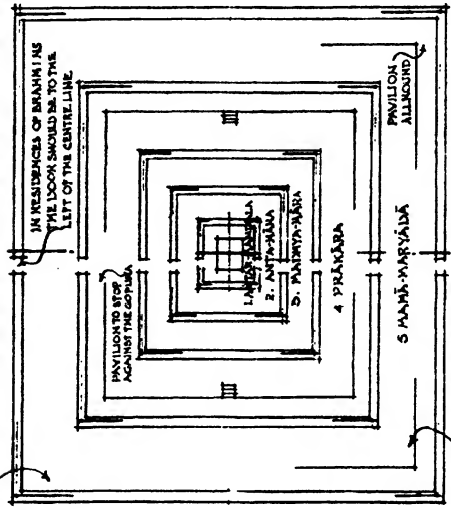


COURTS FOR JATI BUILDINGS

THE COURTS FOR JATI HAS BEEN DRAWN  
 WITH RECTANGULAR UNITS AND THOSE FOR  
 CHANDRA WITH SQUARE UNITS.

SHEET NO. C

THE NUMBER OF COURTS MAY BE SEVEN IN VERY LARGE BUILDINGS  
 (SUCH AS PALACES, ETC.) BUT THE TEXT DOES NOT GIVE ANY DESCRIPTION HERE.



COURTS FOR CHANDRA BUILDINGS

B. C. MUKHERJI.





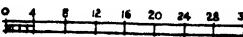


# THE GATE HOUSES AND WINDOWS

## CHAPTER XXXIII

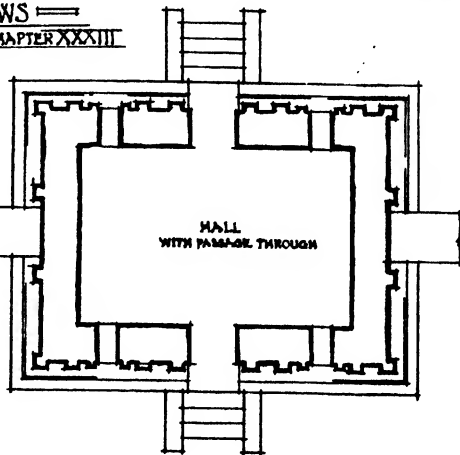
### NOTE:-

ALL THESE GATE HOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.  
IN RESIDENTIAL BUILDINGS THE GOPURA  
SHOULD ALWAYS BE LESS IN NUMBER OF STOREYS  
THAN THE MAIN EDIFICE, BUT NOT SO IN TEMPLES.

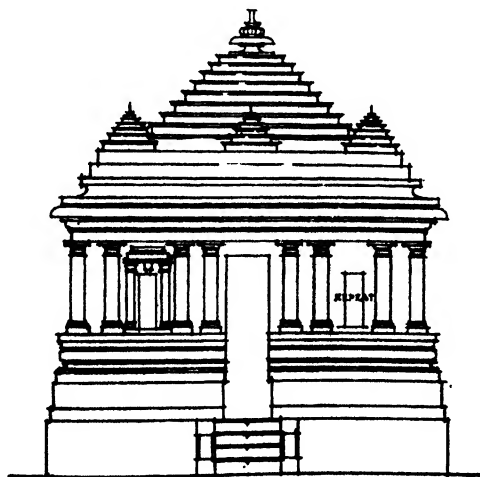
SCALE OF  FEET

LENGTH (IN PLAN) =  $1\frac{1}{2}$  WIDTH  
HEIGHT (IN ELEVATION) =  $1\frac{1}{2}$  WIDTH

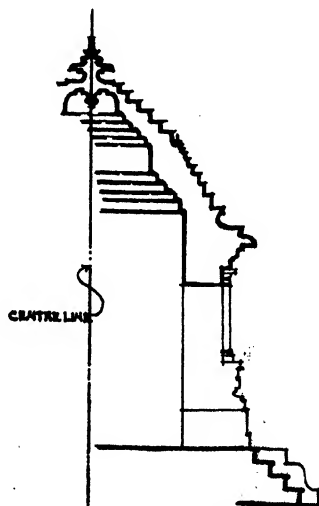
### DVĀRA-SŌBHĀ TYPE OF GOPURA FOR THE INNERMOST ENCLOSURE



PLAN



ELEVATION



CROSS SECTION





# THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII.

SHEET NO. CIII

DVĀRA-SĀLĀ TYPE FOR THE SECOND COURT.

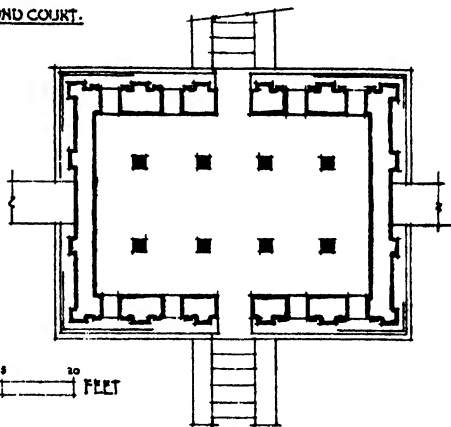
LENGTH (IN PLAN) =  $1\frac{1}{2}$  WIDTH

HEIGHT (IN ELEVATION) =  $1\frac{1}{4}$  WIDTH

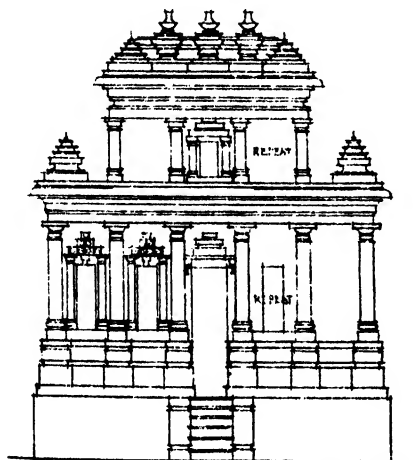
NOTE:—

ALL THESE GATE-HOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.

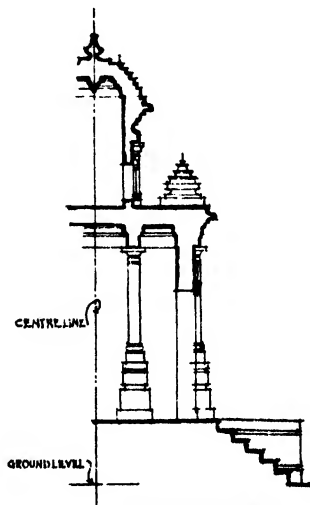
IN RESIDENTIAL BUILDINGS THE GOPURAS  
SHOULD ALWAYS BE LESS IN NUMBER OF  
STOREYS THAN THE MAIN EDIFICE, BUT NOT  
SO IN TEMPLES.



PLAN



ELEVATION



CROSS SECTION



# THE GATE HOUSES AND WINDOWS — CHAPTER XXXIII

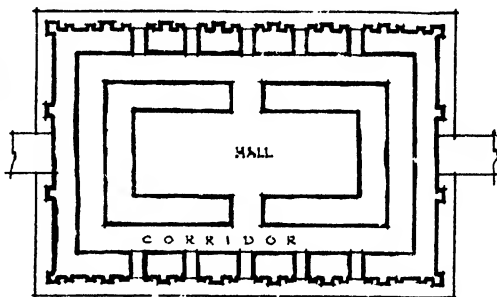
SHEET NO. CIV

## DVĀRA-PRĀSĀDA TYPE FOR THE THIRD COURT

LENGTH (ON PLAN) =  $1\frac{1}{2}$  WIDTH  
HEIGHT (IN ELEVATION) =  $1\frac{1}{4}$  WIDTH

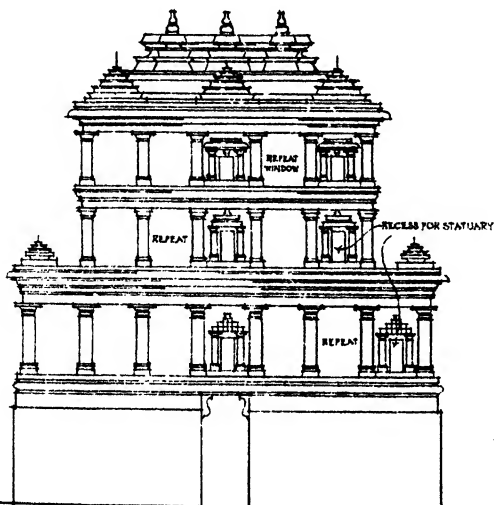
### NOTE :-

ALL THESE GATE HOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.  
IN RESIDENTIAL BUILDINGS THE GOPURA  
SHOULD ALWAYS BE LESS IN NUMBER OF  
STOREYS THAN THE MAIN EDIFICE BUT  
NOT SO IN TEMPLES.

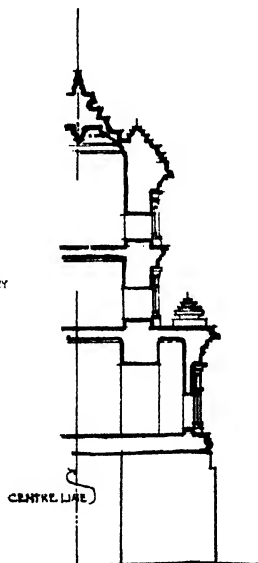


FIRST FLOOR PLAN

SCALE OF 0 5 10 15 20 FEET



ELEVATION



CROSS SECTION



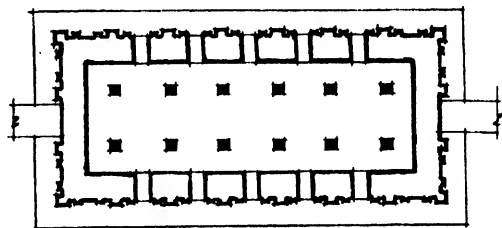
# THE GATE HOUSES AND WINDOWS — CHAPTER XXXIII

## DVĀRA-HARMYA TYPE FOR THE FOURTH COURSE

LENGTH (IN PLAN) = 2 WIDTH  
 HEIGHT (IN ELEVATION) = 2 1/4 WIDTH

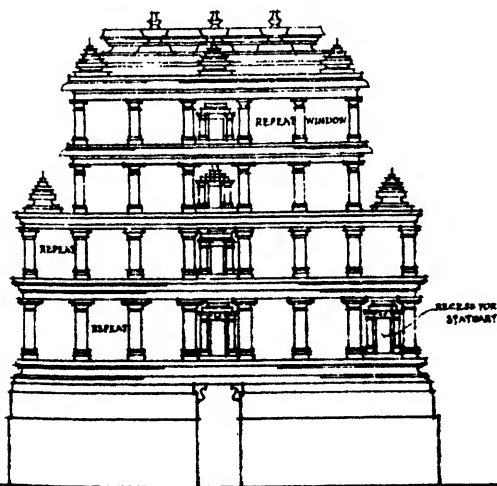
### NOTE:-

ALL THESE GATE HOUSES ARE BOTH FOR  
 TEMPLES AND RESIDENTIAL BUILDINGS  
 IN RESIDENTIAL BUILDINGS THE GOPURA  
 SHOULD ALWAYS BE LESS IN NUMBER OF  
 STORIES THAN THE MAIN EDIFICE BUT  
 NOT SO IN TEMPLES

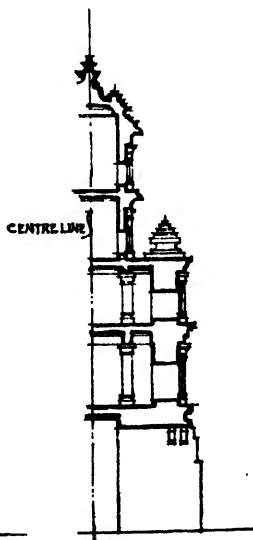


FIRST FLOOR PLAN

SCALE OF  $\frac{1}{4}$  0 5 10 15 20 FEET



ELEVATION



CROSS SECTION



THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII  
MAHĀ-GOPURA TYPE FOR THE FIFTH COURT

SHEET NO. CVI

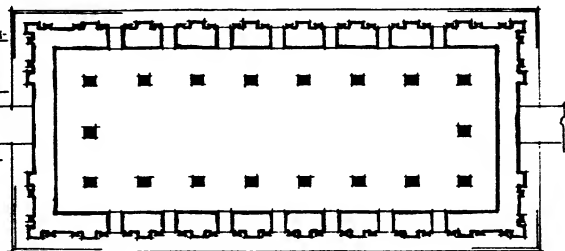
LENGTH (IN PLAN) = 2 WIDTH  
 HEIGHT (ON ELEVATION) = 2 1/4 WIDTH

NOTE:—

ALL THESE GATE-HOUSES ARE BOTH FOR TEMPLES AND RESIDENTIAL BUILDINGS.

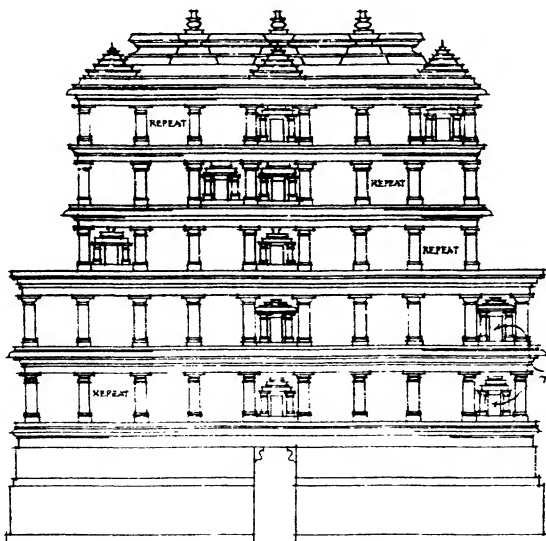
IN RESIDENTIAL BUILDINGS THE GOPURA SHOULD ALWAYS BE LESS IN NUMBER OF STOREYS THAN THE MAIN TEMPLE, BUT NOT SO IN TEMPLES.

THE GATE-HOUSES MAY BE UP TO 17 OR 18 STOREYS IN HEIGHT.

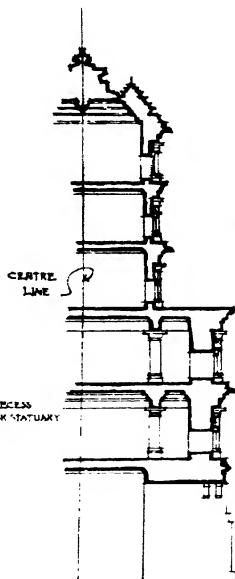


FIRST FLOOR PLAN

SCALE OF FEET



ELEVATION



CROSS SECTION





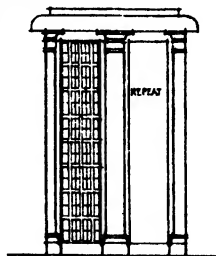
# THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII.

## WINDOWS FOR TEMPLES, KINGS, BRĀHMINS, VAISYAS AND SŪDRAS

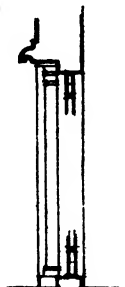
### NOTE:—

THE WINDOW OPENINGS HAVE BEEN DIVIDED INTO  
64 RECTANGULAR UNITS AND THE JALIS HAVE MAINLY  
BEEN DESIGNED ON THOSE UNITS.

THE WINDOW-JALIS FOR TEMPLES AND PALACES MAY BE OF  
AN ELABORATE CREEPER PATTERN ALSO



ELEVATION



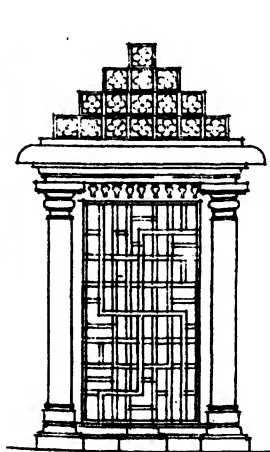
SECTION

SCALE OF 1" = 1' 0"

## WINDOW FOR VAISYAS AND SŪDRAS



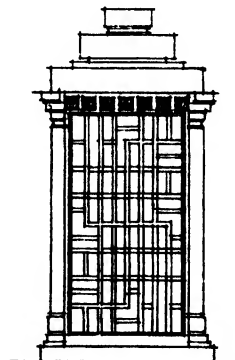
PLAN



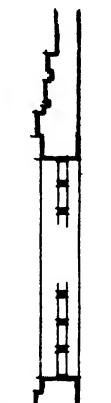
ELEVATION



SECTION



ELEVATION



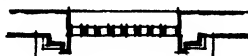
SECTION

## WINDOWS FOR TEMPLES, KINGS AND BRĀHMINS



PLAN

WOOD MOULDING  
ABOVE.



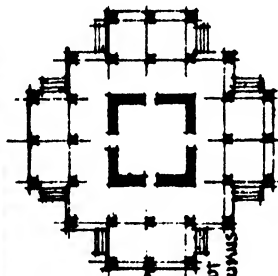
PLAN



## THE PAVILIONS — CHAPTER XXXIV.

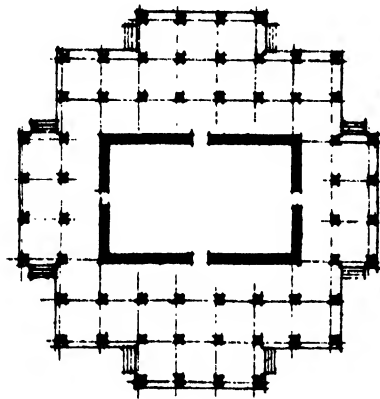
NOTE:—

THE PAVILIONS HIMAJA, NISHADAMA, VINDHYAJA  
SHOULD BE BUILT IN FRONT OF A MAIN EDIFICE.

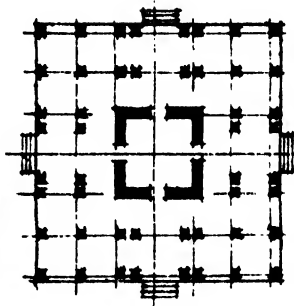


IN HIMAJA TYPE, NOTHING ABOUT  
THE OMISSION OF MIDDLE COLUMNS  
IS MENTIONED.

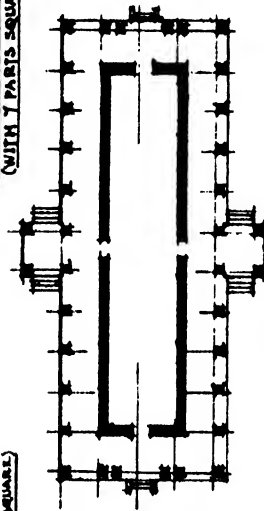
HIMAJA PAVILION  
(WITH 4 PARTS SQUARE)



VINDHYAJA PAVILION  
(WITH 7 PARTS SQUARE)



NISHADAMA PAVILION  
(WITH 6 PARTS SQUARE)



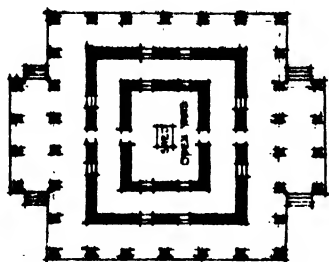
MEERWA PAVILION (6x4 PARTS)  
(TO BE USED AS A SPACE ROOM OF A LIBRARY)



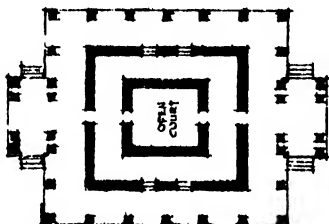
# THE PAVILIONS—CHAPTER XXXIV

## NOTE:—

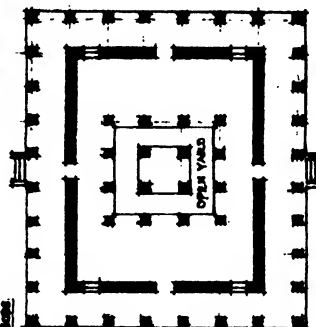
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CORDAINS
2. THE NUMBER OF PARTS GIVEN BELOW EACH PLAN GENERALLY INCLUDES VERANDAS AND PORTENTS



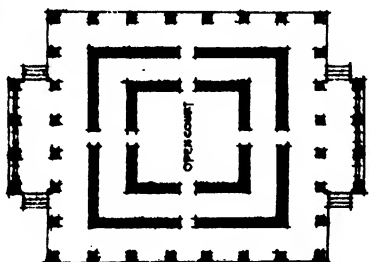
DUSHPA PAVILION  
4 BY 8 PARTS INCLUDING VERANDAS



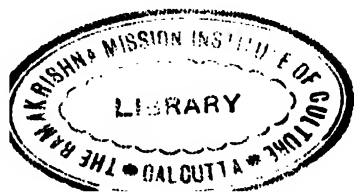
PADMAIKA PAVILION  
5 PARTS SALVAGE - TO BE USED AS KITCHEN PREPARATION



ARITTA PAVILION  
7 BY 7 PARTS INCLUDING VERANDAS



BHADRA PAVILION  
3 PARTS SALVAGE TO BE USED AS WATER-TUBE



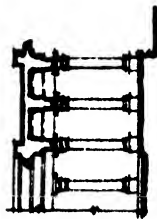


# THE PAVILIONS — CHAPTER XXXIV

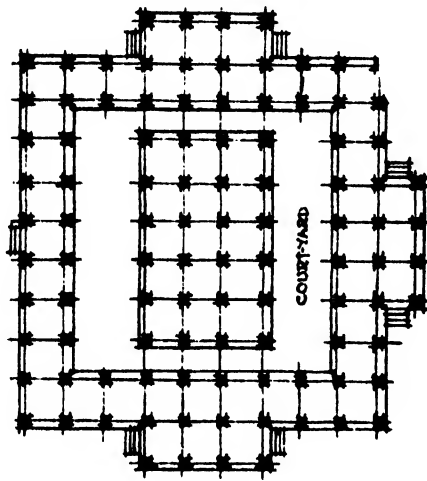
## NOTE 1—

1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.

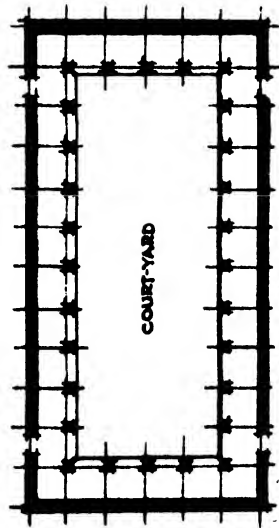
2. IN KĪLAŚHĀRAṆA PLANS EACH UNIT OF DIVISION REPRESENTS 3 PARTS.



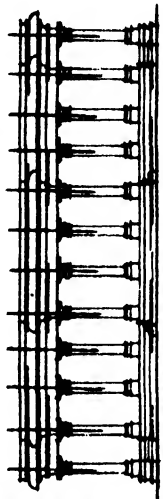
PART SECTION



ASSEMBLY HALL  
OF 100 COLUMNS, 9 PARTS SQUARE.



KĪLAŚHĀRAṆA PAVILION  
24 BY 12 PARTS, 70 FEET USED AS A CORNER



CONJECTURAL ELEVATION OF THE HALL

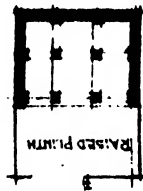




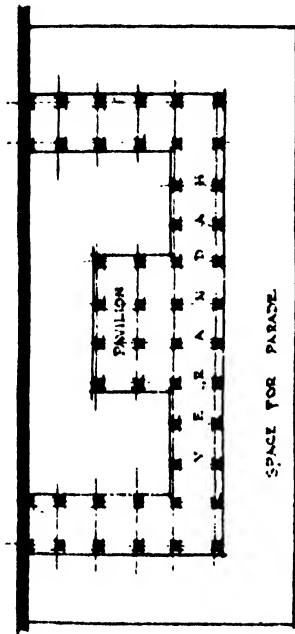
# THE PAVILIONS — CHAPTER XXXIV

NOTE:—

1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS



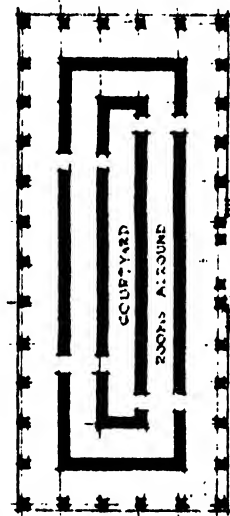
**DHANA DHIPA PAVILION**  
3 BY 4 PARTS INCLUDING PLINTH



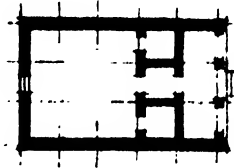
**DROHA PAVILION**  
15 BY 7 PARTS, TO BE USED AS A PLACE  
FOR RAN-FIGHTING



**VIJAYA PAVILION**  
4 BY 2 PARTS EXCLUDING PORCH ETC.  
USED FOR WEDDING ETC.



**DHANYAGARA PAVILION FOR SIGNAL**  
10 BY 3 PARTS EXCLUDING VERANDAH AND PORCH



**TREASURY**  
FOR KSHATRIYAS ETC.  
5 BY 3 PARTS  
S. C. MUKHERJEE

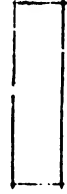
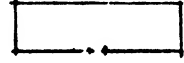
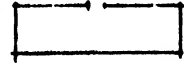
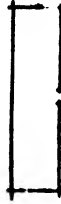


# THE STOREYED MANSIONS — CHAPTER XXXV

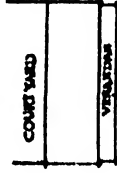
NOT TO SCALE

NOTE—

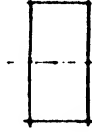
THE OTHER TEN VARIETIES OF DANDAKA-SALA  
NOT DRAWN ONLY IN MINOR DETAILS



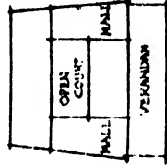
PLAN SHOWING THE VARIOUS POSITIONS  
OF DOORS IN DANDAKA TYPE



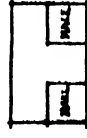
DANDAKA-SALA  
(FIRST TYPE)



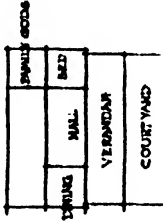
DANDAKA-SALA  
(SECOND TYPE)



DANDAKA-SALA  
(THIRD TYPE)



DANDAKA-SALA  
(FOURTH TYPE)



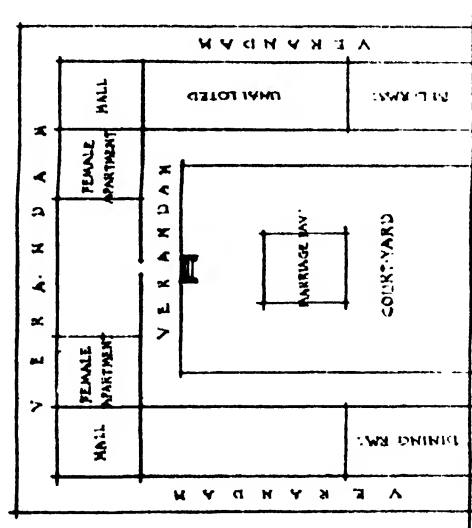
DANDAKA-SALA  
(FIFTH TYPE)



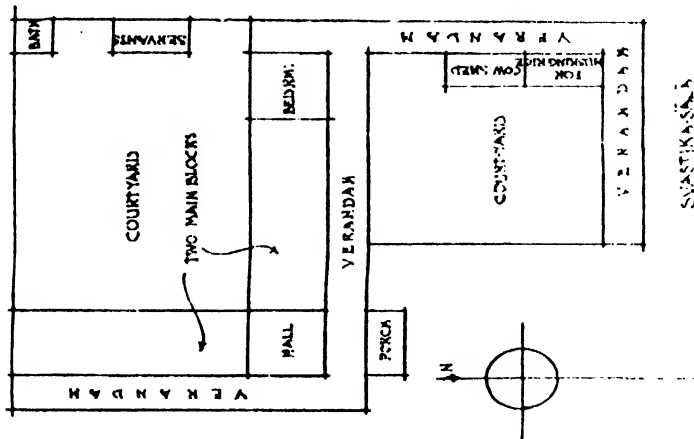
THE STOREYED MANSIONS, — CHAPTER XXXV.  
SVASTIKA AND MAULIKA TYPES

**NOTE :-**

THE TWO TYPES OF MAULINASA AND THE SECOND TYPE OF SWASTINASA (NOT DRAWN) VARY ONLY IN MINOR DETAILS AND IN SIZE.



W. A. S. A.



SYNOPSIS

*Succinea*



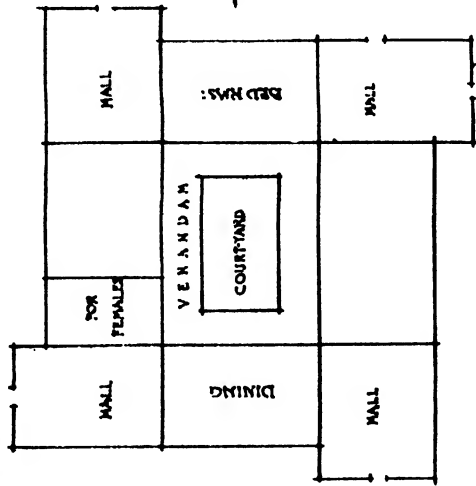
# THE STOREYED MANSIONS.— CHAPTER XXXV

## CHATURĀLAYA AND SARVATOBHĀURA TYPES

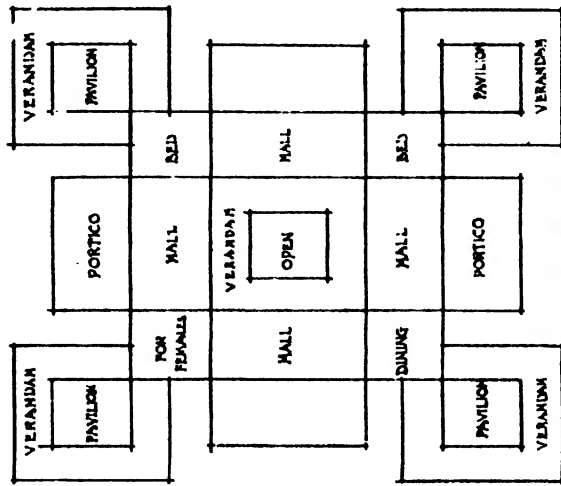
NOTE:—

THE OTHER VARIETIES OF THESE TWO TYPES VARY ONLY IN ARCH DETAILS.

SCALE OF 1" = 12' PARTS



CHATURĀLAYA



SARVATO-BHĀURA

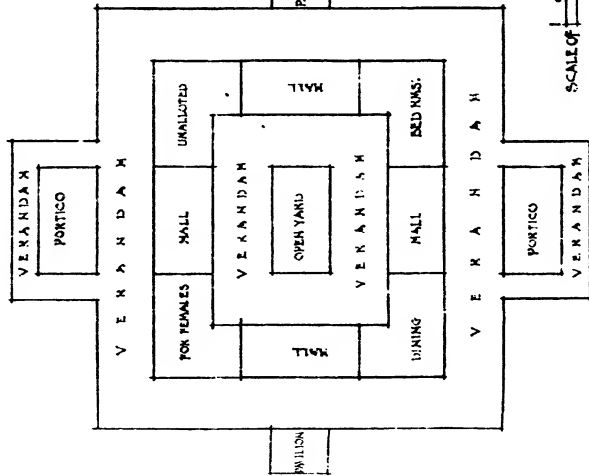




# THE STOREYED MANSIONS—CHAPTER XXXV— VARDHANA MANSIONS.

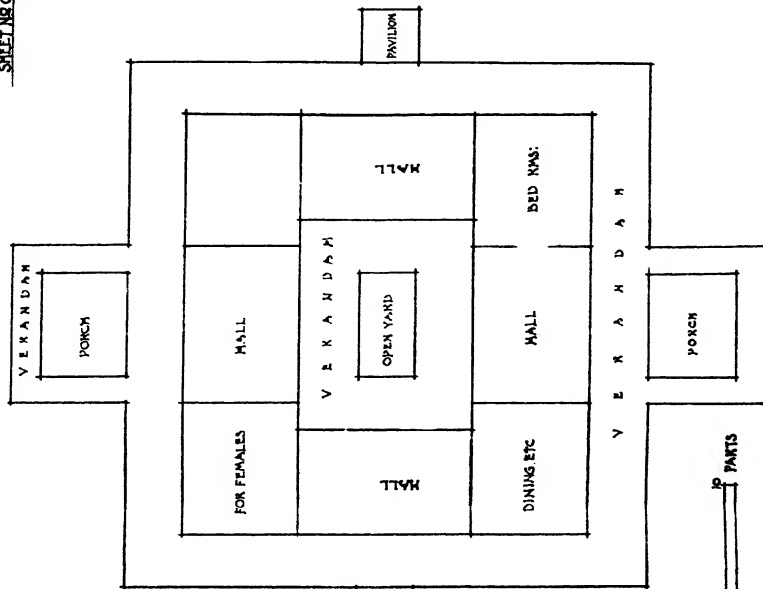
NOTE:—

THE OTHER TYPES OF VARDHANA MANSIONS.  
WANT ONLY IN MINOR DETAILS.



VARDHANA MANSION  
(FIRST TYPE).

SHEET NO CXVI



VARDHANA MANSION  
(THIRD TYPE).

SCALE OF 1" = 10' PARTS



# THE DOORS — CHAPTER XXXIX

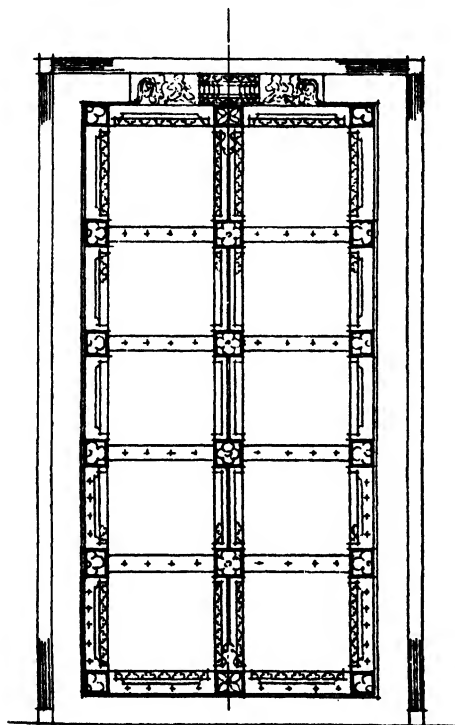
SMALL TYPE — SCALE 1 INCH = 1 FOOT

HEIGHT = 9 PARTS AND BREADTH = 3 PARTS

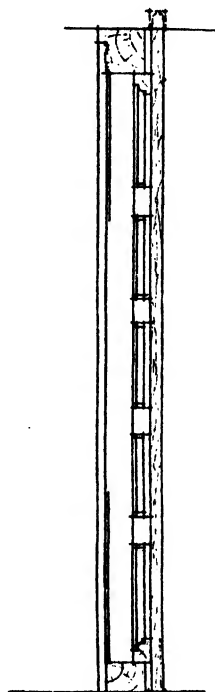
NOTE:-

CHAPTER XXXVIII GIVES ONLY THE POSITIONS  
OF DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS

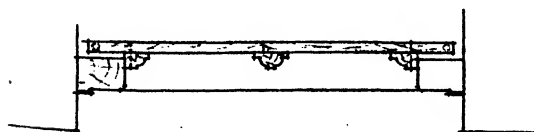
SHEET NO CXVII



ELEVATION



SECTION



PLAN



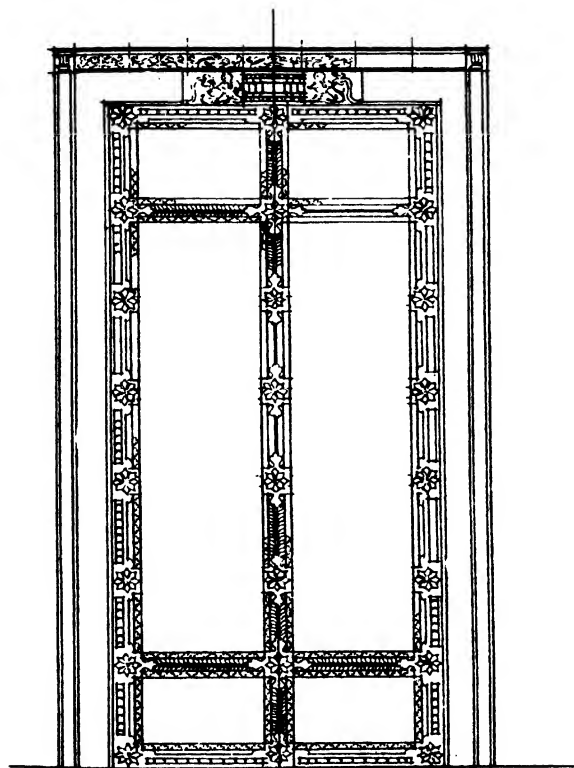
# THE DOORS — CHAPTER XXXIX

INTERMEDIATE TYPE — SCALE 1/16" = 1'00"

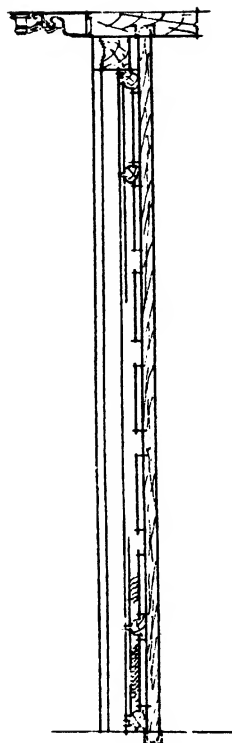
BREADTH = 3 PARTS HEIGHT = 9 PARTS

NOTE:-

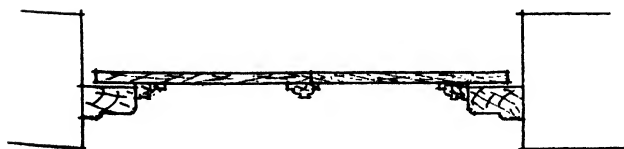
CHAPTER XXXVIII GIVES ONLY POSITIONS OF  
DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS



ELEVATION



SECTION



PLAN



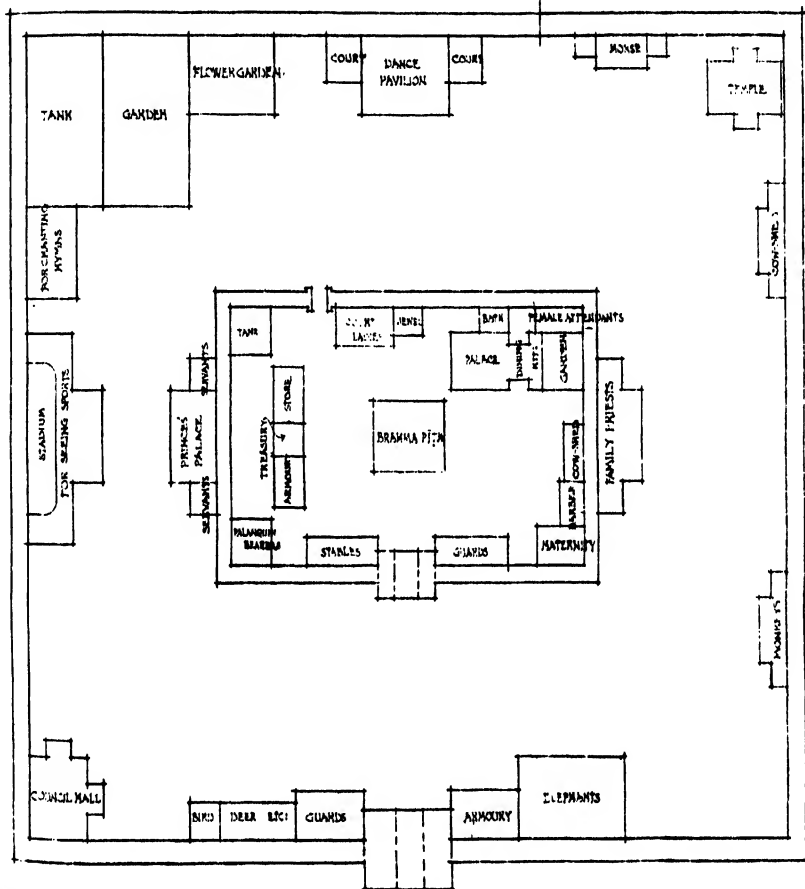
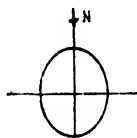
# THE ROYAL PALACES—CHAPTER XI.

## FOR ASTRA-GRAMA KINGS

BREADTH = 40 DANDAS, LENGTH = 1/4 BREADTH

SCALE 1 INCH = 1 DANDA = 6 FT.

SHEET NO. CXX



NOTE:

THE PALACE FOR PRAMARAKA KINGS  
SHOULD ONLY BE BIGGER IN DIMENSION

S. C. MUKHERJI.







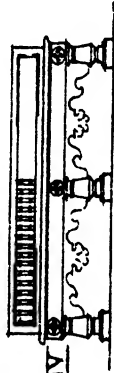


# BED-STEADS, COUCHES AND

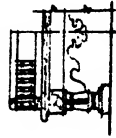
SWINGS — CHAPTER XLIV

SCALE 1/2 INCH = 1 FOOT.

SHEET NO. CXXVII

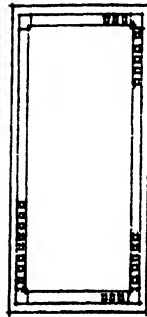


ELEVATION

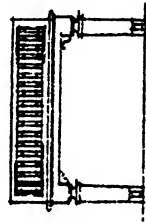


SECTION

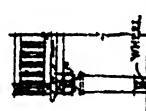
BED-STEAD FOR GODS



PLAN



ELEVATION



PART SECTION



PART ELEVATION

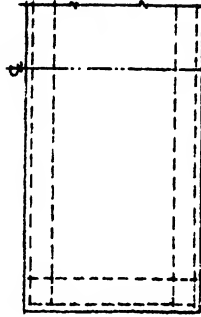


PART SECTION

BED-STEAD FOR CHILDREN



PLAN



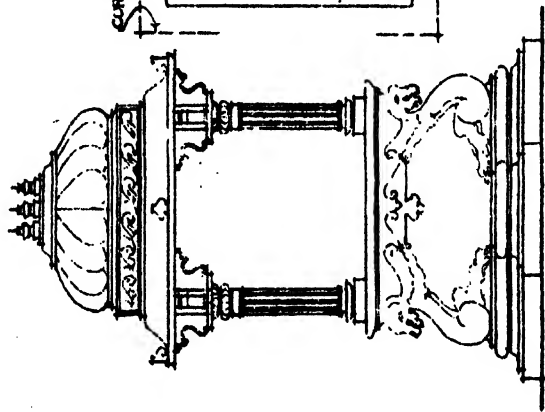
PLAN

BED-STEAD FOR MEN SPECIALLY FOR BRAMMINS.

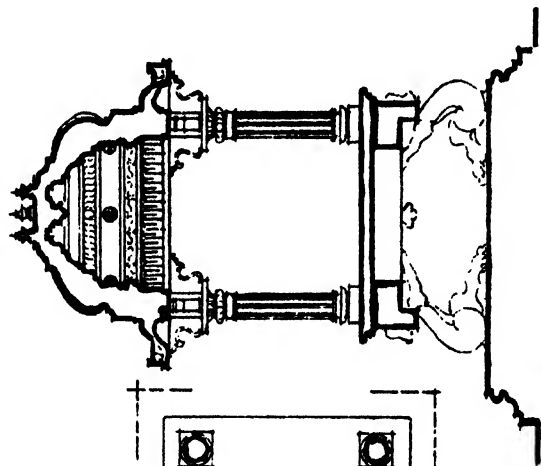


THE THRONES — CHAPTER XLV  
FOR HIGHER ORDER OF KINGS SUCH AS  
CHAKRAVARTIN AND OTHERS

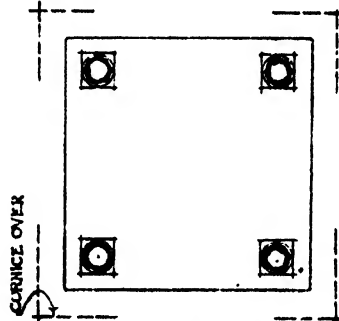
SCALE  $\frac{1}{4}$  INCH = 1 FOOT



ELEVATION



SECTION



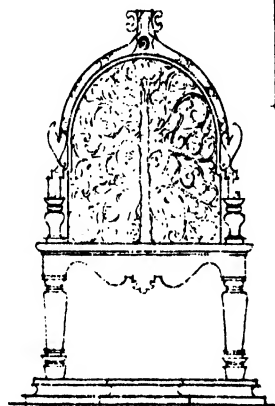
PLAN



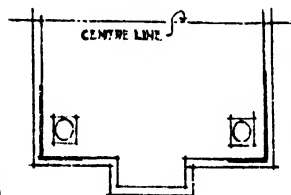
# THE THRONES — CHAPTER XLV

FOR LOWER ORDER OF KINGS SUCH AS  
MANDALESA AND OTHERS

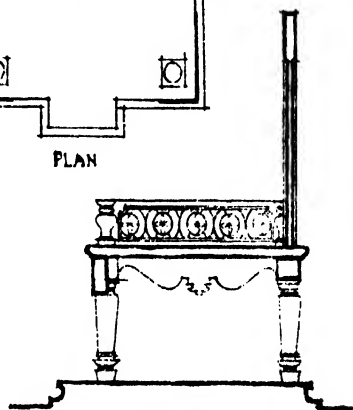
SCALE  $\frac{1}{2}$  INCH = 1 FOOT



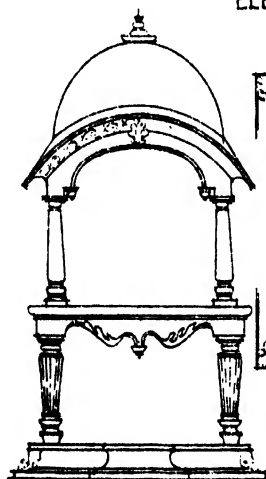
ELEVATION



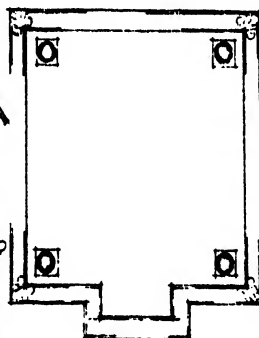
PLAN



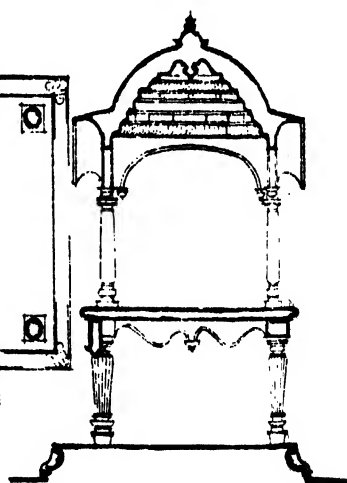
SECTION



ELEVATION



PLAN



SECTION

CANOPIED SEAT



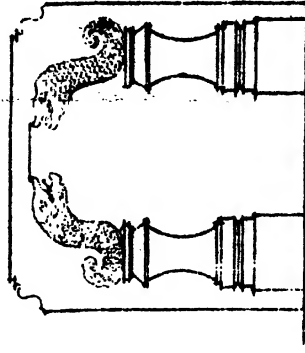


ARCHES — CHAPTER XLVI  
FROM SUPRAVEDHAGAMA AND RAMAYANA  
NOT TO SCALE

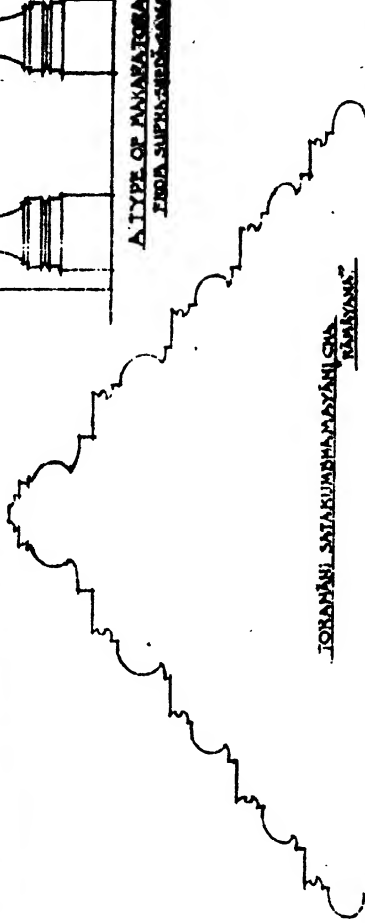
NOTE —

THESE ARE PURELY DECORATIVE ARCHES

SHEET NO. CCXXIV



A TYPE OF MAHARATORANA  
 FROM SUPRAVEDHAGAMA



TORANANI SAKUMBHARAYANICA  
 RAMAYANA



KUMBHA-TORANA  
 FROM RAMAYANA

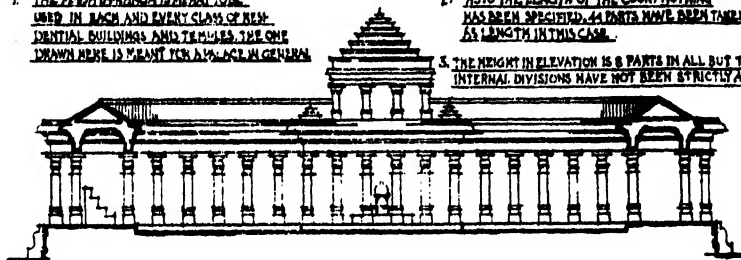


# THE CENTRAL THEATRE — CHAPTER XLVII.

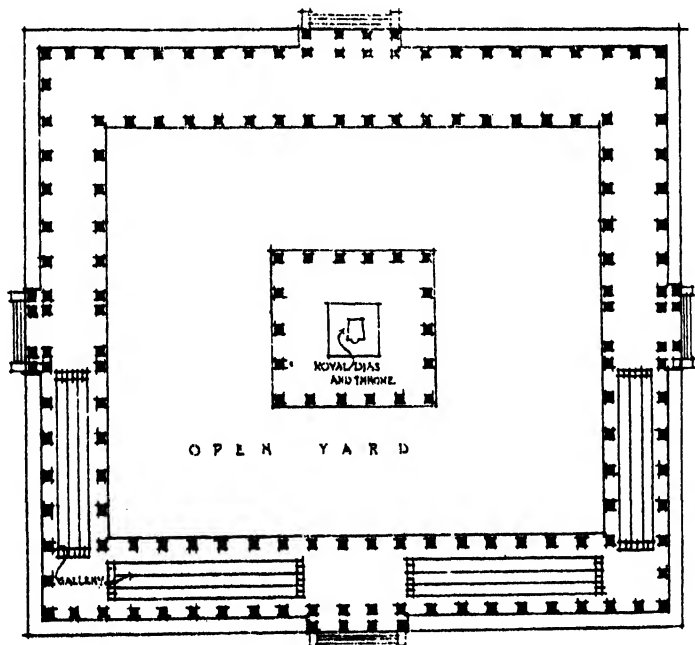
SHEET NO CXXXIV

## NOTE:-

1. THE MADHYA-MANGA IS MEANT TO BE USED IN EACH AND EVERY CLASS OF RESIDENTIAL BUILDINGS AND TEMPLES. THE ONE DRAWN HERE IS MEANT FOR A PALACE IN GENERAL.
2. AS TO THE LENGTH OF THE COURT NOTHING HAS BEEN SPECIFIED. 44 PARTS HAVE BEEN TAKEN AS LENGTH IN THIS CASE.
3. THE HEIGHT IN ELEVATION IS 8 PARTS IN ALL BUT THE INTERNAL DIVISIONS HAVE NOT BEEN STRICTLY ADHERED TO.



SECTIONAL ELEVATION



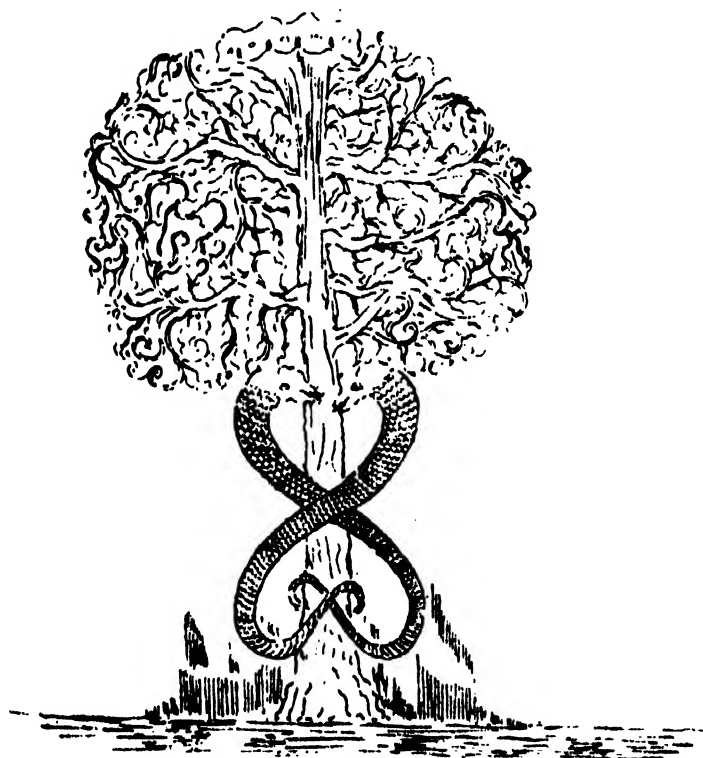
PLAN

SCALE OF  $\frac{1}{11}$  0 5 10 15 20 PARTS

S. C. MUKHERJEE

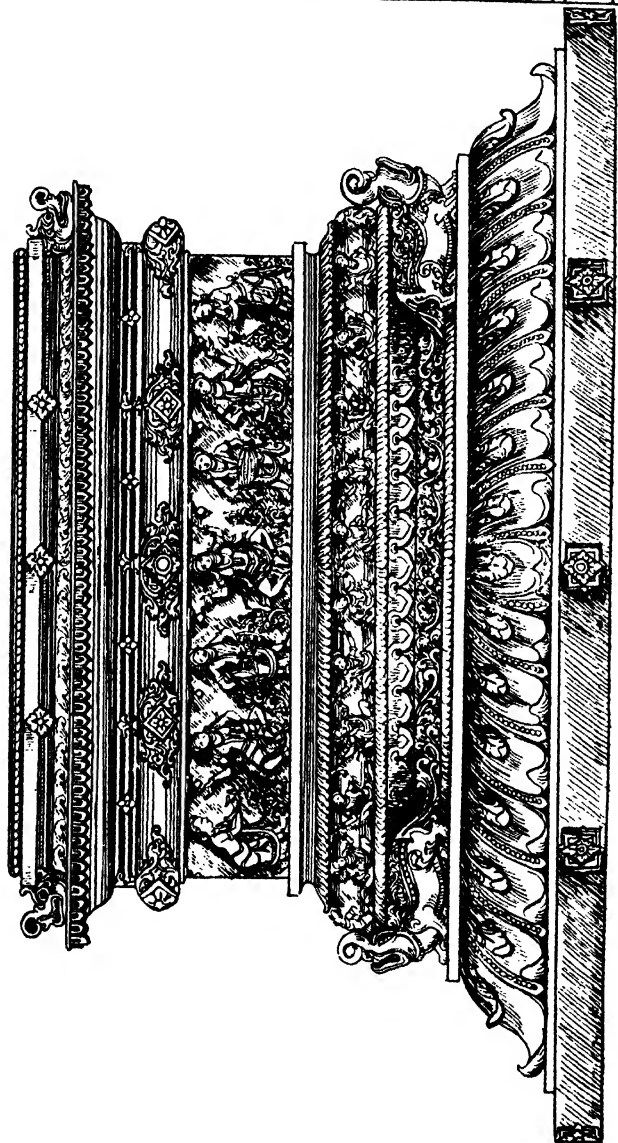


THE ORNAMENTAL TREE—CHAPTER XE VIII  
FOR THRONES OF GODS AND KINGS  
NOT TO SCALE



and Ourselves  
asylum in the place  
Concern: Eighteen kinds  
For Gods and Kings and their  
LEBONER-CHAVE. XIA

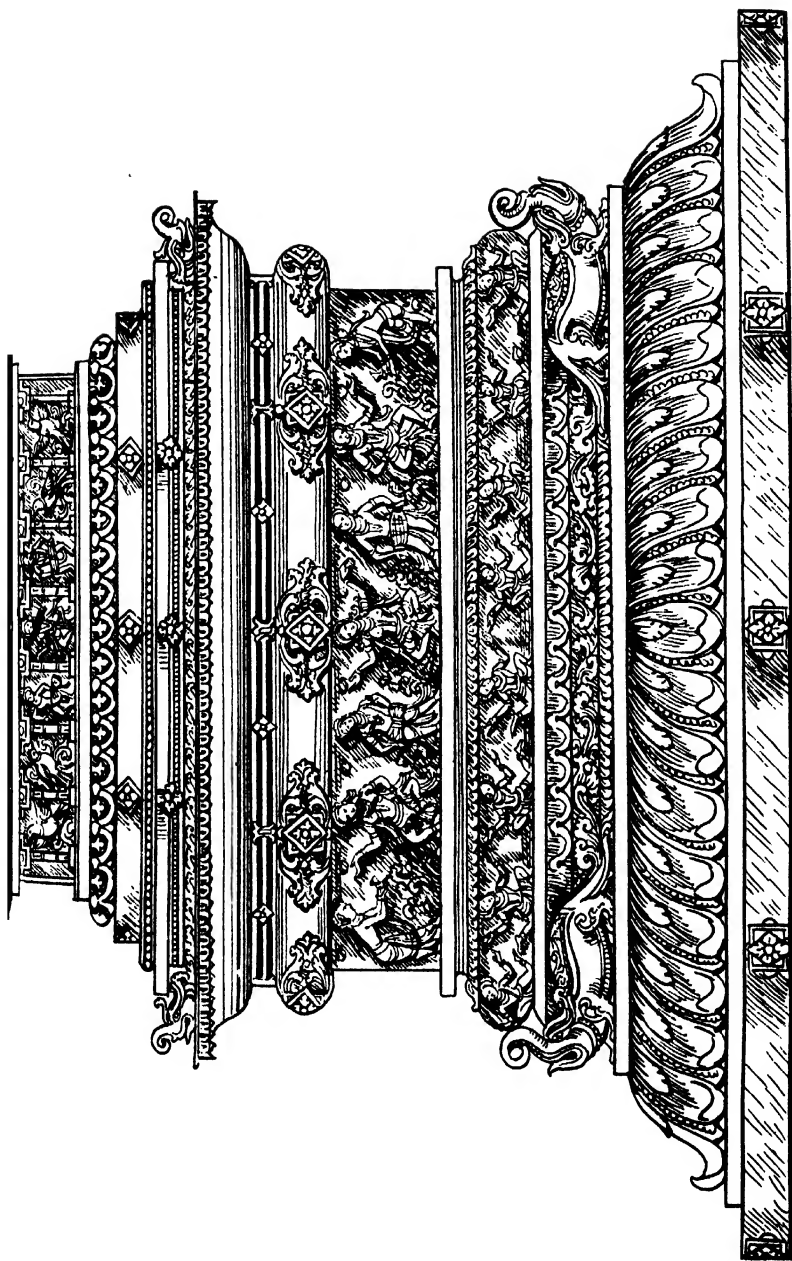
	1	2	3	4	5	6	7	8	9	10	11	12	
1/2	1/2	1	1/2	1	2	1/2	1	1/2	1/2	1/2	1/2	1	1/2



**PADMASANA**

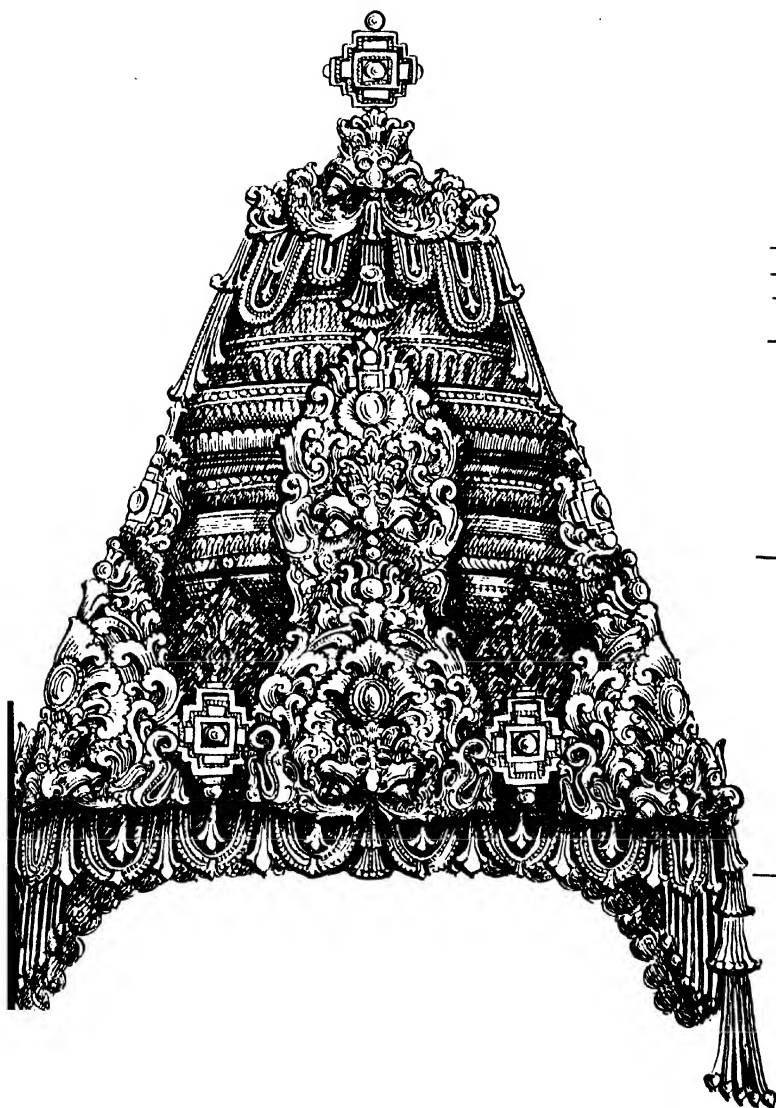
and Oath-taking  
singing in the hall  
Comes : Eirene King  
For God and King and for  
THEOMES—CHV. XI A





PADMAKESARA

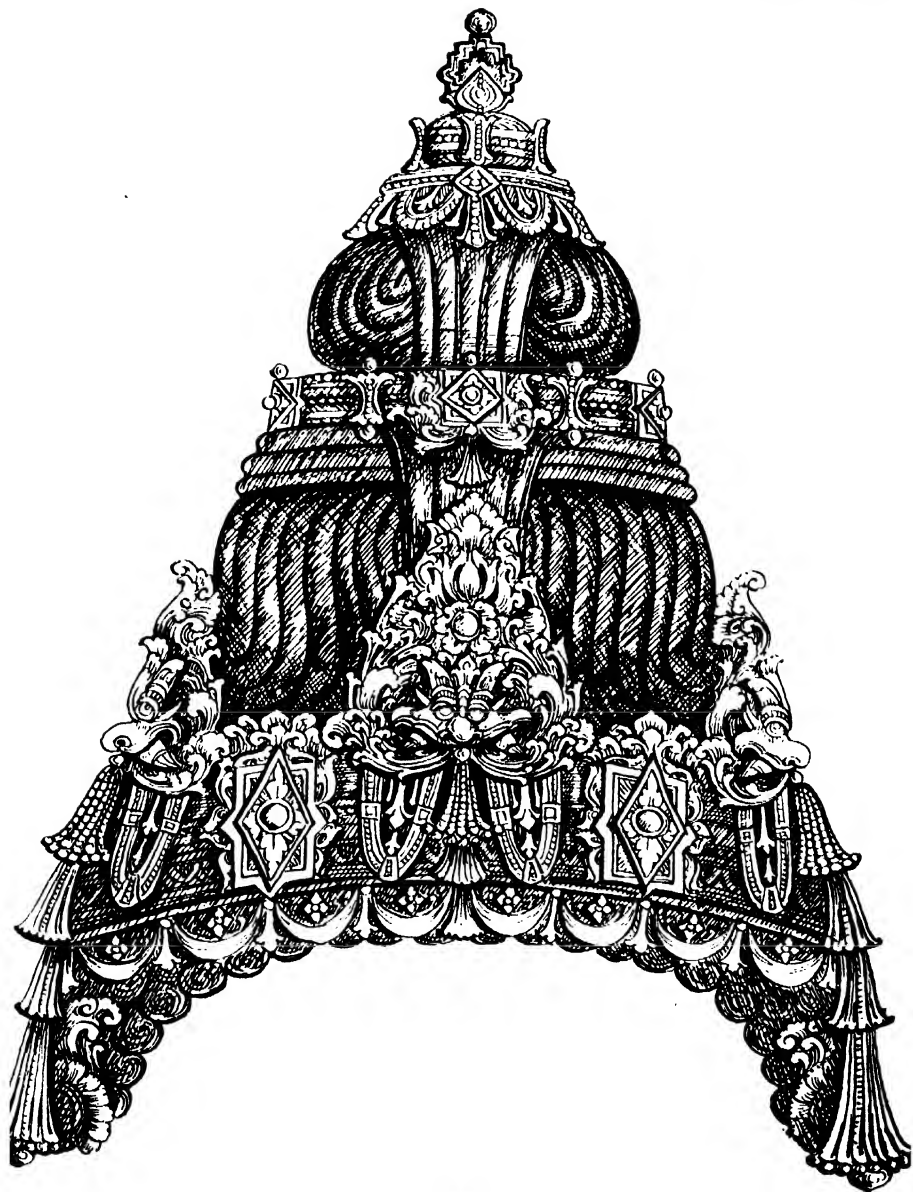
**CROWNS—CHAP. XLIX**  
For Gods and Kings and their  
Consorts : Fourteen kinds  
varying in size, plan  
and ornaments



	2	1
		2
	1	3
	$\frac{3}{4}$	4
	$\frac{3}{4}$	5
	$1\frac{1}{2}$	6
		7
		8
	6	9
		10
		11
		12
		13
		14
		15
		16
	9	17
		18
		19
		20
		21
	21	

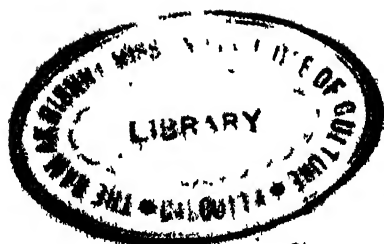
JATA

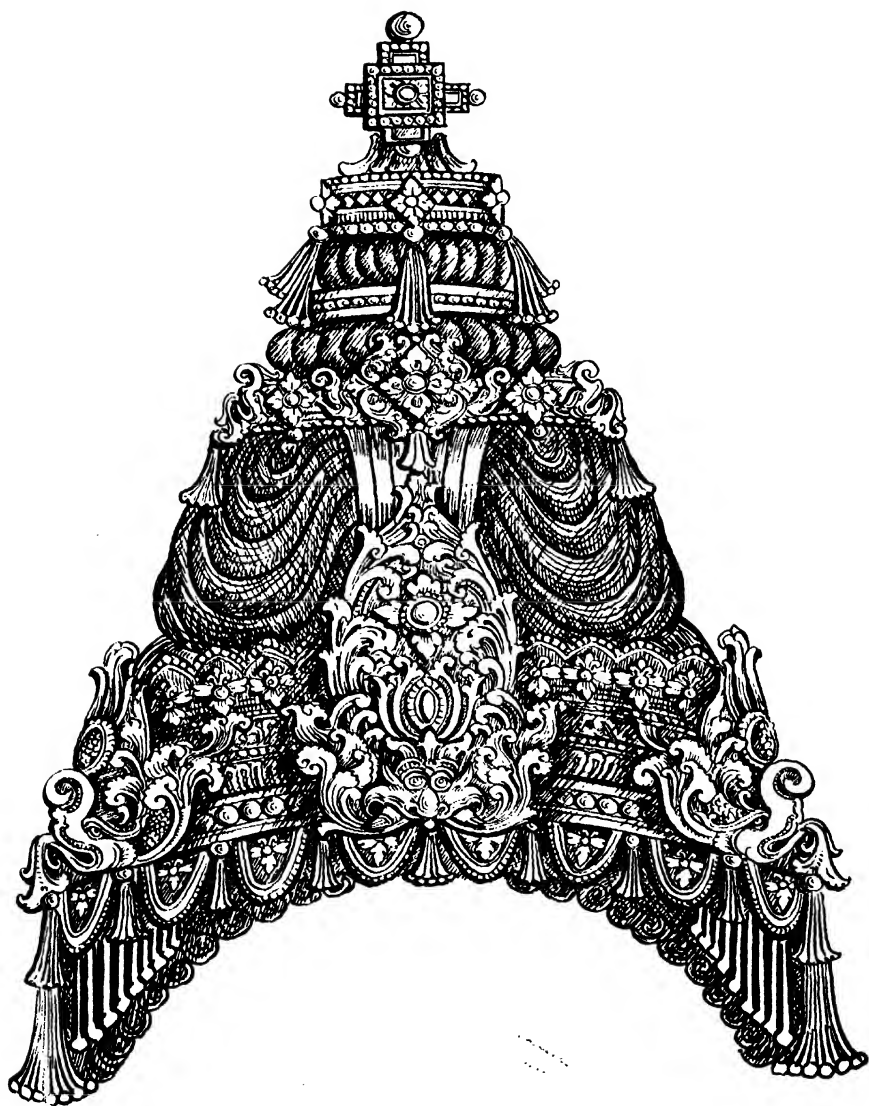
**CROWNS—CHAP. XLIX**  
**For Gods and Kings and their**  
**Consorts : Fourteen kinds**  
**varying in size, plan**  
**and Ornament**



MAULI

**CROWNS—CHIEF. MEX.**  
**For Gods and Kings and their**  
**Consorts : Fourteen kinds**  
**varying in size, form**  
**and ornaments**

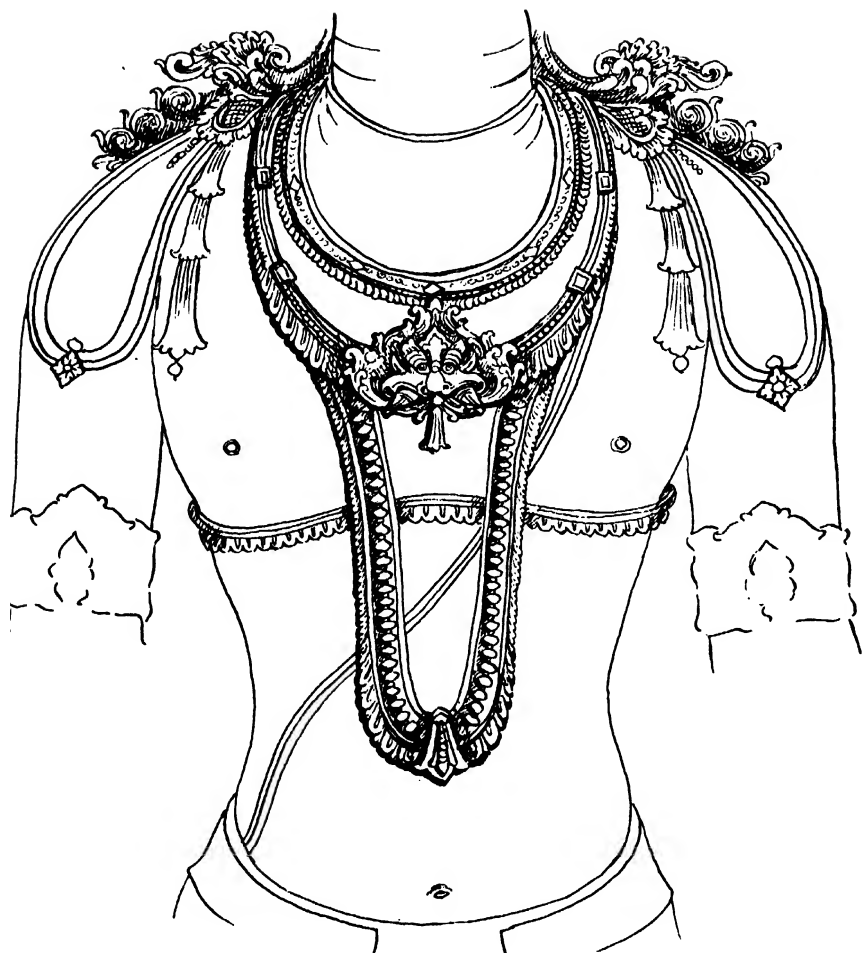




KUNTALA

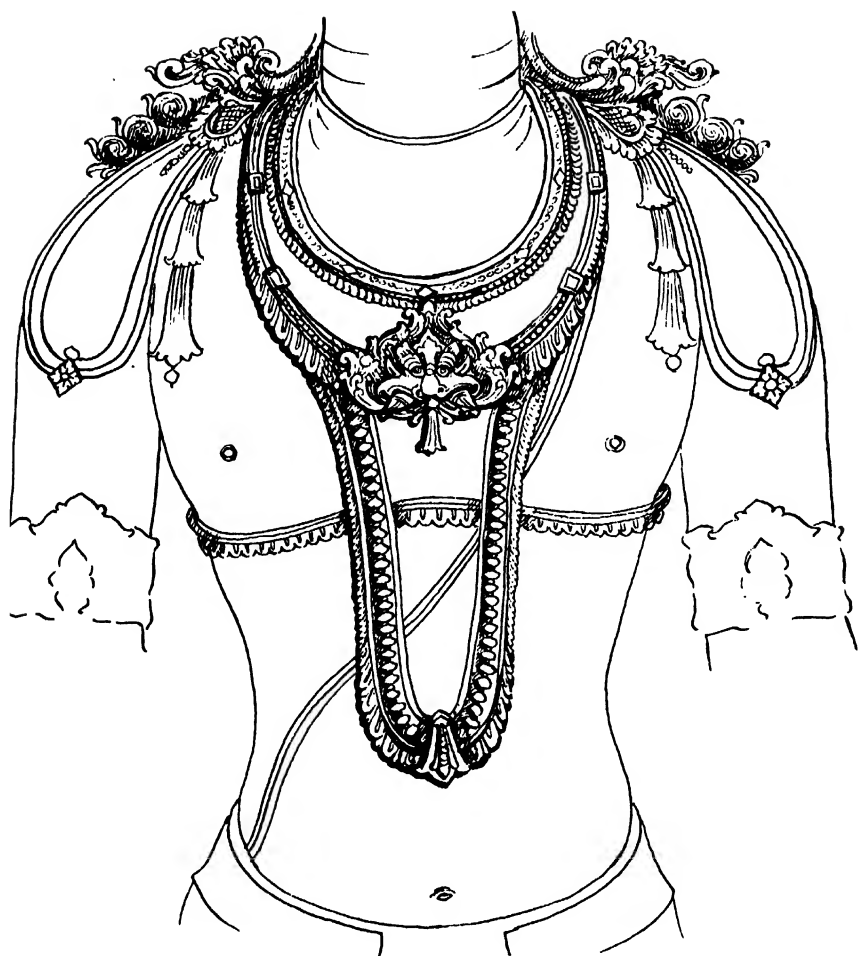
**ORNAMENTS—CHAP. I**  
**Four Groups Comprising some Thirty**  
**Varieties**





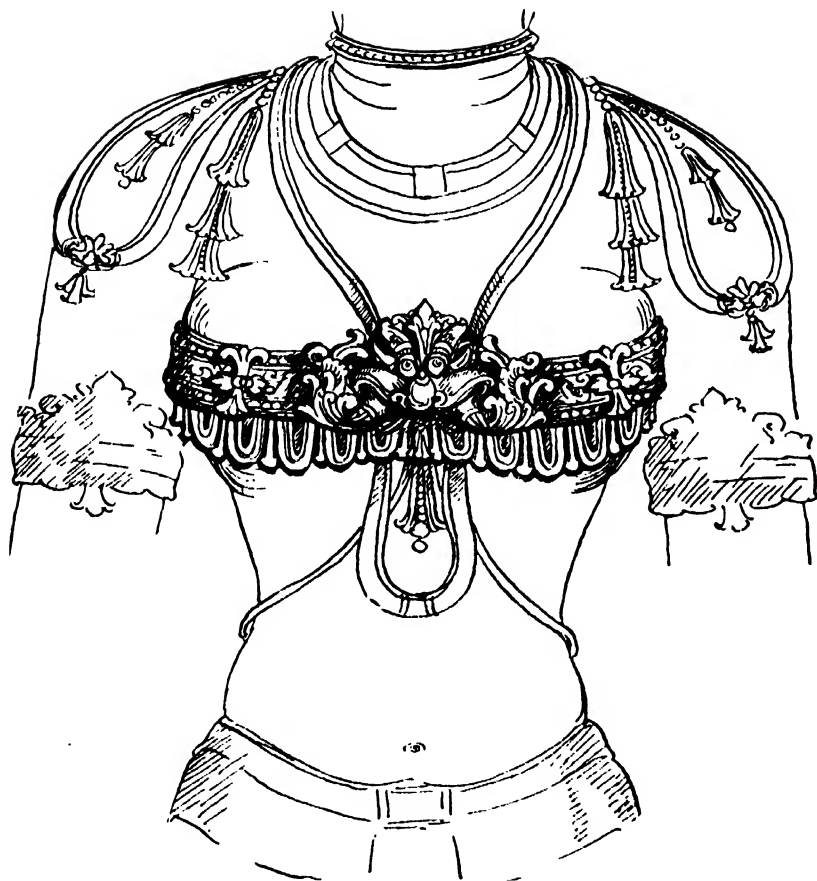
HARA  
(CHAIN)

**ORNAMENTS—CHAP. I**  
**Four Groups Comprising some Thirty**  
**Varieties**



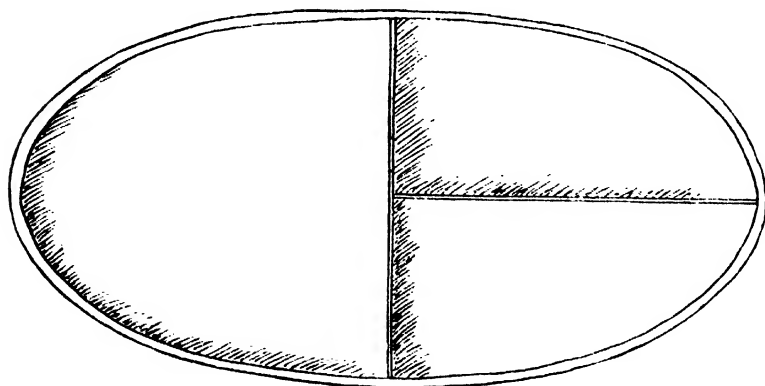
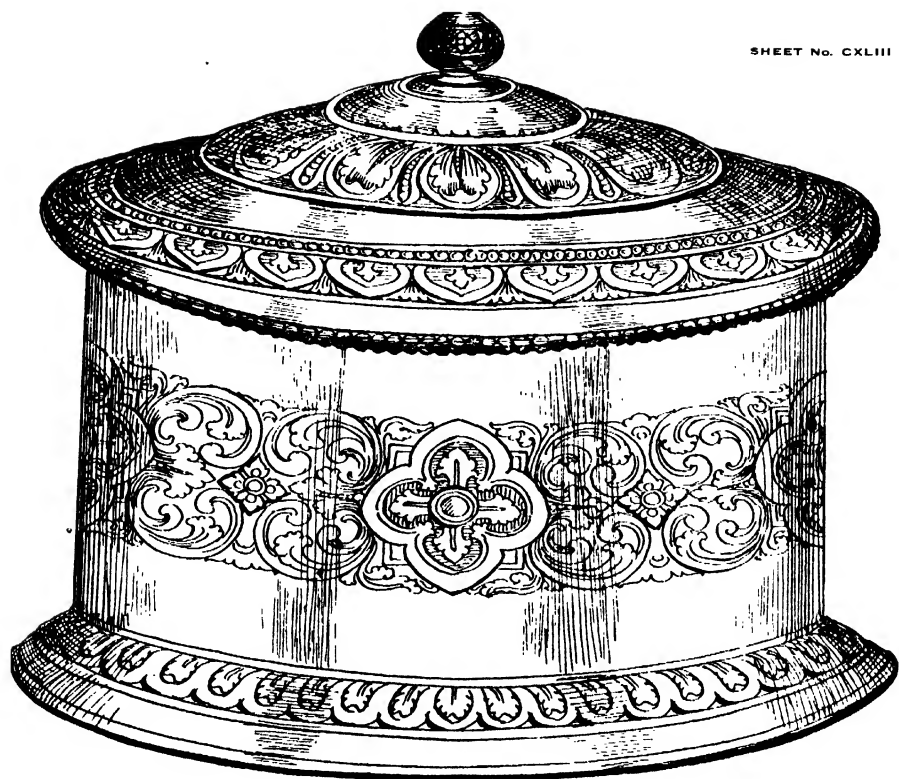
HARA  
(CHAIN)

**ORNAMENTS—CHAP. I**  
**Four Groups Comprising some Thirty**  
**Varities**



SUVARNA-KANCHUKA  
(GOLDEN JACKET)

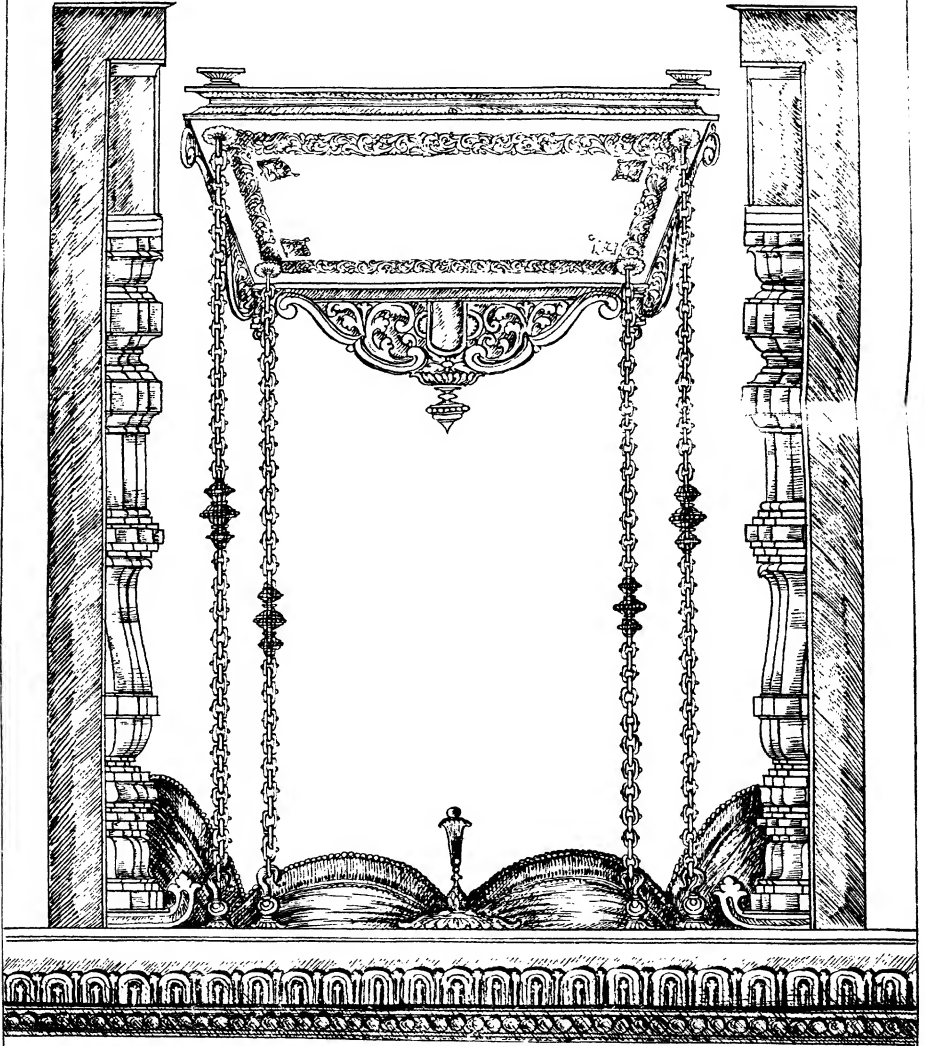
**ARTICLES OF FURNITURE—CHAS. J.**  
**Eight Groups comprising several**  
**varieties including**  
**types of Cases**



MANJUSHA  
(BASKET)

Types of Cages  
varieties including fifteen  
Eight (eights) containing several  
varieties of rodents—CHAP. I





LI. VANDERBILT  
THE LIBRARY OF  
CONGRESS



BRAHMA WITH SARASVATI AND SAVITRI  
(OF LARGE TEN TALA)

Combating Russia's Airman and Six  
THE LEYD-CHVL. FI



VISHNU WITH LAKSHMI AND BHUDEVI  
(OF LARGE TEN TALA)

Combining Groups, Alpha and Sigma  
~~THE LIVING CELL~~. 11



SIVA WITH PARVATI  
(OF LARGE TEN TALA)

**FEMALE DEITIES—CHAP. LIV**  
There are sixteen Great Goddesses





SARASVATI—GODDESS OF LEARNING  
(OF TEN TALA)

*K. S. Siddalinga Swamy.*

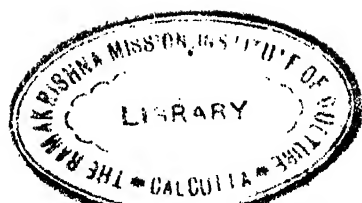
**FEMALE DEITIES—CHAP. LIV.**  
There are sixteen Great Goddesses

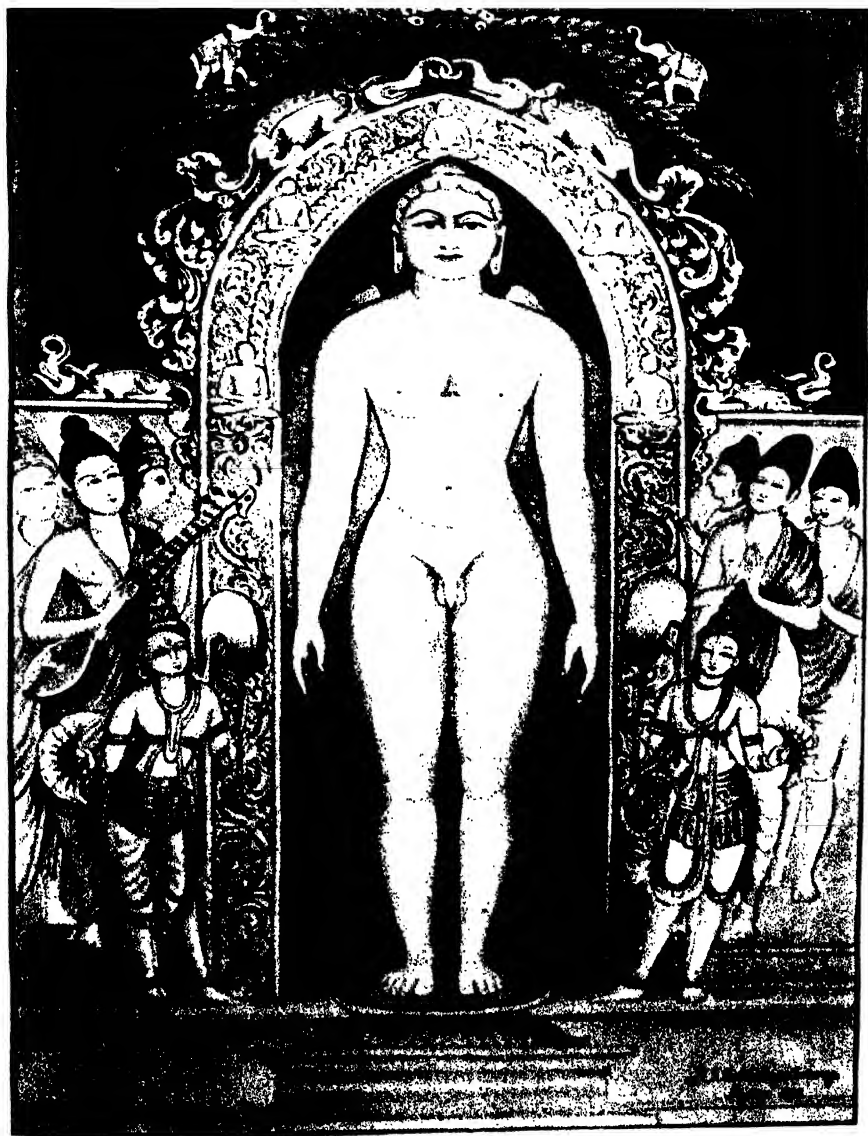


MAHALAKSHMI—GODDESS OF FORTUNE  
(OF TEN TALA)

*K. S. Siddalinga Swamy.*

**JAIN IMAGES—CHAP. IV**  
Comprising five groups :  
Siddhas, Suggandhas, Jinns, Arhats and  
Parasakas and including Twenty-Four  
Tirthankaras





JINA WITH ATTENDANT DEITIES  
(OF LARGE TEN TALA)

*K. S. Sublalanga Swamy.*

**BUDDHIST IMAGES—CHAP. XVI**

There are several types  
varying in details



BUDDHA  
(OF LARGE TEN TALA)

*K. S. Siddalinga Swamy.*

**BUDDHIST IMAGES—CHAP. LVI**

There are several types  
varying in details





BUDDHA  
(OF LARGE TEN TALA)

**SAGES—CHAP. LVII**  
Seven Great Sages Measured  
in three different Tales  
and varying in details



4
3
10
3
10
10
5
21
3
21
3
3
96

KASYAPA  
(OF EIGHT TALA)

**THE MYTHICAL BEINGS—CHAP. LVIII**  
Comprising Vidyadharas, Yakshas  
including Rakshasas and Nityas,  
Gandharvas and Kinnaras



VIDYADHARA  
(OF NINE TALA)

*K. S. Siddalinga Swamy.*

**DEVOTEE—CHAP. IX**  
Comprising Four Classics  
Savolys, Samipys, Sarupys and  
Savnyas with Human Features but  
Suber-Human Measures



SAYUJYA  
(OF TEN TALA)

**THE GARUDA IMAGE—CHAP. LXI**

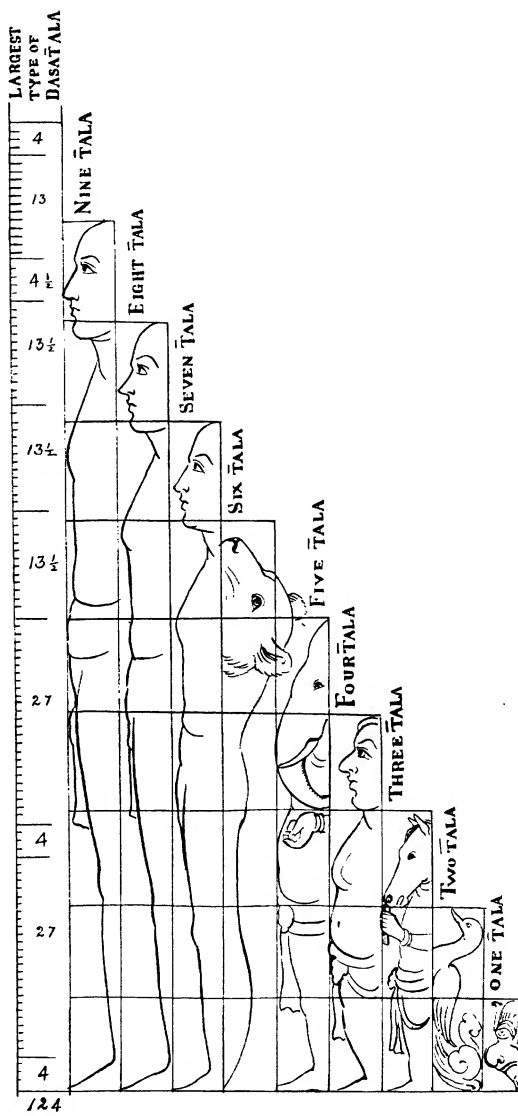
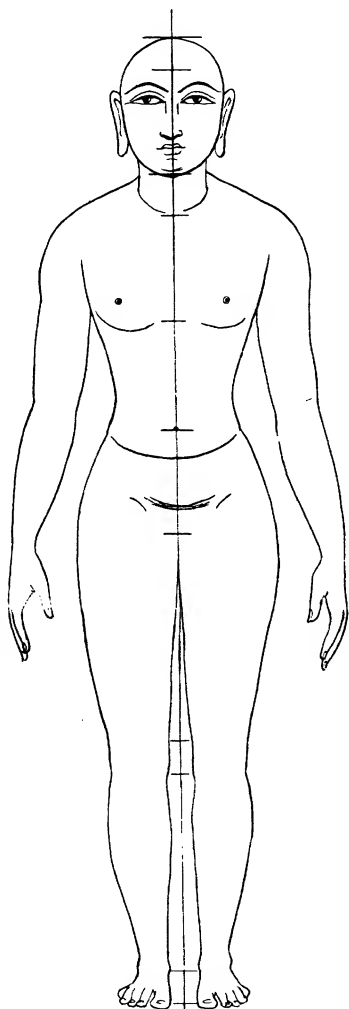
May be in sitting, erect or  
Walking Posture and in  
stationary or Movable  
Attitude





GARUDA  
(OF NINE TALA)

the other Nine Tales  
With comparative illustrations of  
**THE GREAT TALE OF DVARAVATA—CHAP. LXV**



## **PLUMB-LINES—CHAP. LXVII**

Numbering eleven, drawn through the Body of  
an image to find out the Perpendicular  
Horizontal Measurement of and distance  
between Different parts of the Body  
in three postures and four poses



PLUMB-LINES







720.954/ACH



113443



